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Olaf Skoogfors, Candelabra, sterling, 1957, 15.2cm h.

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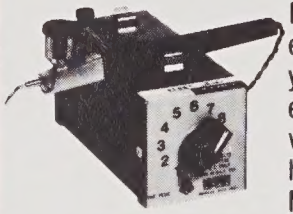

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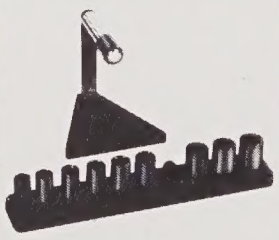

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REVIEWS

EXHIBITION REVIEWS

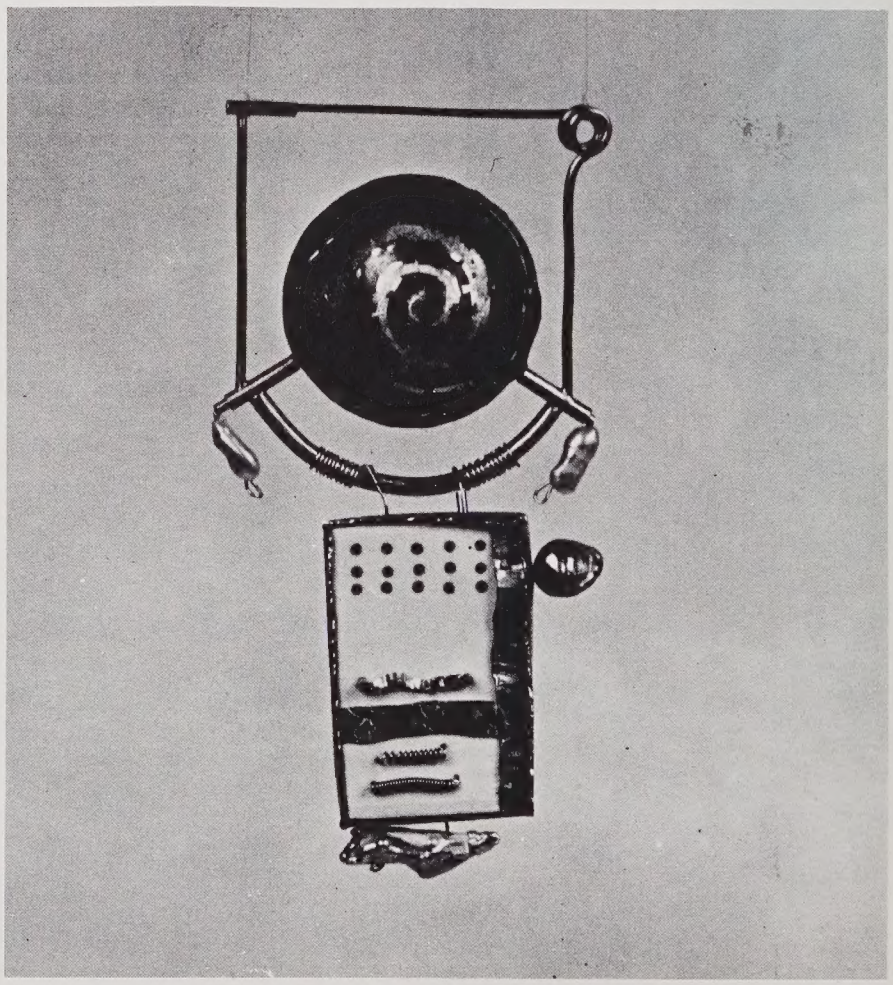
FETISH JEWELS by William Harper
The Elements Gallery, 766 Madison Ave., New York, NY 10021

From Feb. 13 through March 10, The Elements Gallery displayed a superb collection of "Fetish Jewels" by William Harper. They were small scale sculptural works of precious metals and cloisonne enamel which function on or off the body. These sophisticated earrings and brooches had a playful quality reminiscent of Calder or Picasso, but were deeply involved in African Tribal Art.

Fascinated by the raw power of the objects created by African shamans and artists who combined bells, shells, bone or teeth with metal, wood, glass, fur and hair to conjure spells, increase potency or ward off devils, Harper has continued to explore this concept, begun with his earlier series, "Fetish Objects."

In these deceptively casual assemblages, green yellow or red gold may interact with purple silver. One exquisite bead becomes the focal point or a bit of glass, a tiny snail shell or a hank of hair is manipulated in unexpected manner. In his flawless technique, Harper has reached a pinnacle of maturity, but the pieces go beyond this. The artist has sought to present visual complexities and has succeeded in integrating form with surface embellishment, imbued with a sense of ritual magic.

Still young in relation to his honors and achievements, Harper was given a retrospective showing of his "Fetish Objects" at The Renwick Gallery, Washington, DC in 1978. Considered by his peers to be the foremost goldsmith/enamelist in the U.S., his works are in the permanent collections of the Vatican Museum, Rome; The Museum of Contemporary Crafts, NY; the Cleveland Museum of Fine Arts and the Minnesota Museum of Art.



William Harper, "Pagan Baby No. 8", pin, enamel, gold, pearls, ivory, 5" —photo by Catherine Stahl

JEWELRY BY EBENDORF

by Lida Lowrey

During the month of December, Piedmont Craftsmen, Inc., exhibited 14 pieces of jewelry by Robert Ebendorf.

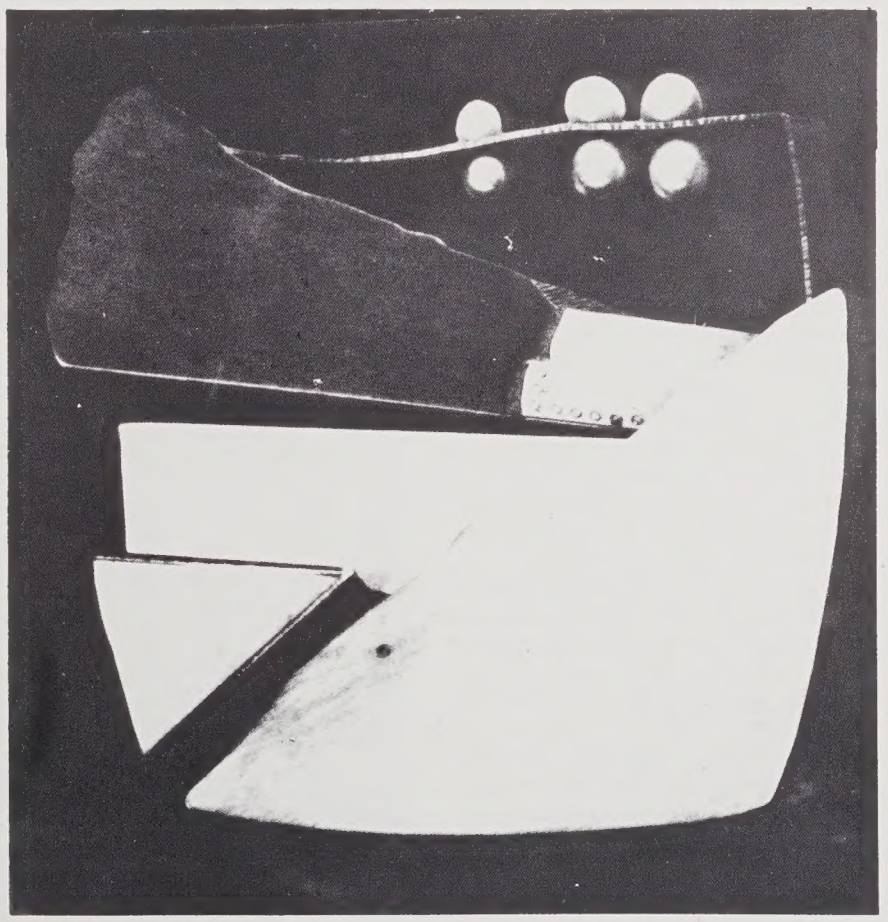
In its 15 year history, PCI has never exhibited the work of anyone outside its own juried exhibiting membership. However, last fall—through a board decision—permission was granted to stage outside exhibitions occasionally to serve as educational experiences for the membership and community.

Bob Ebendorf's national stature, the respect given him by his peers, and certainly the respect accorded his work, made his a strong first guest exhibitor.

There were 13 pins. Six of the pins could be converted to necklaces by neckchains provided by Ebendorf. Most of the pins were silver with gold and copper. Several had a pearl and/or focal point of ivory and jade. The pins were sculptural in a geometric sense—angles and planes used architecturally. Their size and weight made them quite wearable. The one necklace in the show was more characteristic of Ebendorf's late 1960's or early 1970's work—constructed shapes, triangular and circular, with some surface embellishment. The two or three pins which used acrylic seemed to be more stimulating visually. All of these characteristics seemed to summarize the work as STRONG, SOPHISTICATED but SAFE.

Bob Ebendorf has a strong background: MFA, Kansas University; a Fulbright grant; a Tiffany grant; and an NEA grant for research and study; and an extensive exhibition record in both this country and abroad. This background combined with his many contributions as a teacher in several universities (all which have established reputations as having significant metals departments because of his tenure with them) plus the fact that he has been a producer of much good work for the past 16 or 17 years, make Robert Ebendorf one of this country's most respected contemporary metalsmiths, and Piedmont Craftsmen, Inc. is fortunate to have had the privilege of exhibiting his recent work.

Robert Ebendorf Exhibition (Piedmont Craftsmen, Inc., Winston-Salem, NC)



Bob Ebendorf, pin, sterling, ivory and pearls

SECOND ANNUAL PHILADELPHIA CRAFT SHOW MAJOR SUCCESS

The 2nd Annual Philadelphia Craft Show, sponsored by the Women's Committee of the Philadelphia Museum of Art, just completed its successful showing at Memorial Hall. The work of 110 artists was displayed and they represented 36 states. Attendance at the 3-day craft show was over 10,000.

Three judges awarded prizes for excellence to Ray King, Alice Pickett, Sally Siberberg, Jill Bonovitz and Arlene France.

The judges were Lloyd Herman, Eudorah Moore and Beatrice Garvan. Mr. Herman commented that, "the high quality of the exhibition made judging very difficult," while Ms. Moore thought "the show had interest and appeal with an imagination and positive approach toward the craft movement in the country today." Mrs. Garvan said "the exhibition showed an even higher quality than last year with the artists demonstrating much experimenting and new directions."

The Philadelphia Craft Show is a continuation of the efforts of the Women's Committee of the Philadelphia Museum of Art to bring the nation's best crafts to the attention of the public. Mrs. Thomas Fleming and Mrs. William Lowry, Co-Chairmen of the Philadelphia Craft Show expressed "great appreciation to the city of Philadelphia for their support of Philadelphia Craft Week and for the public's tremendous response to the Show."

The Third Annual Philadelphia Craft Show will be held from November 15-18, 1979.

ARIE OFIR
(Concepts Gallery, Carmel Valley, CA)

by Irene Lagorio
"Copyright 1979, Monterey Peninsula Herald Company"

Arie Ofir, the contemporary Israeli silversmith, flew in from Jerusalem to be on hand for the installation and opening of his exhibition of sterling silver Jewish ceremonial objects at Carmel's Concepts Gallery.

Ofir also managed to find an hour in his crowded schedule to discuss the forms and function of his handsomely-crafted Judaica objects.

He first explained how a clearly defined sculptural vision underlies the design of all the Judaica objects he creates for the observance of traditional or religious rituals in the home or synagogue on special Jewish holidays.

Consequently, Ofir expects the silver objects constituting his exhibit to be appreciated as much for their sculptural qualities as for their ceremonial purpose.

RODS AND SPHERES—The best communicant of this idea is the tall (40 cm) Hanukkah lamp which Ofir fashioned with some slim silver rods and small spheres. This lamp, or candelabrum, is indeed an elegant example of sculptured silver. More, it maintains its sculptural identity when viewed front, back or side.
"A Hanukkah lamp," the soft-spoken Israeli silversmith and Bezalel Academy instructor explained, "is used as part of the eight-day Hanukkah holiday. The lamp always consists of nine branches for nine candles. Eight of the branches symbolize the holiday's eight days. The ninth branch stands for the 'shamash' or servant.

"In the two Hanukkah lamps I created for my Carmel exhibition, the 'shamash' branch is taller than the other eight branches. I did this because the servant candle is lighted first in the Hanukkah home ceremony. Then, its flame serves as a light source for the other candles."
Ofir added that all observant Jewish homes have such a lamp and that the candle lighting ceremony dates to ancient times.

Ofir's two Hanukkah lamps and spectacular seder plate differ from the other items of his exhibit in so far as they lack the identation of surface which appears, like a signature, in his kiddush cups, Ethrog box, spice container and candle holders.
In the case of the oval Ethrog box, this signature suggests a natural sort of thumb and forefinger imprint on the box's sides. Ofir demonstrated the validity of this design feature by showing how the indentations provide a logical hand-hold if the box were being opened.

The Israeli silversmith (trained at "Georg-Jensen" in Copenhagen from 1966 to 1968) explained further: "The Ethrog box is used to hold a large citron type of fruit for ceremonies observed on the Sukkoth, a holiday named for a place occupied for a time during the Exodus of the Israelites from Egypt."

BRILLIANT FINISH—Another distinguishing feature of Ofir's "Judaica" objects is the brilliant, mirror-like finish which eliminates the need for any attached decoration. "The absence of decorative surface elements in my work is very calculated. I hate the word decorate and feel there must be no more repeating (in contemporary 'Judaica' design) of old styles such as the 'baroque' and 'rococo' which have so many non-Jewish motifs."

Ofir next discussed another distinctive feature of his Judaica objects, one he terms "assymetrical-symmetrical." He meant the indentations on his kiddush cups, which are structured so their walls appear to shirt in two opposing directions. Ofir also told how the word "kiddush" translates into "holy," hence the kiddush cup is the one used on the eve before the Sabbat (Sabbath) to hold the wine blessed by the father of a Jewish family before the evening meal commences.

The stellar example of Ofir's silversmithing, in his Concepts Gallery exhibit, is the seder plate which he created for ceremonial use during the Pesach (Passover) holiday which commemorates the escape of the Jews from Egypt. In explaining the function of the seder plate (which is not so much a plate as a sculptured entity rising on a tier topped with an Elijah cup), Ofir first disassembled his creation.

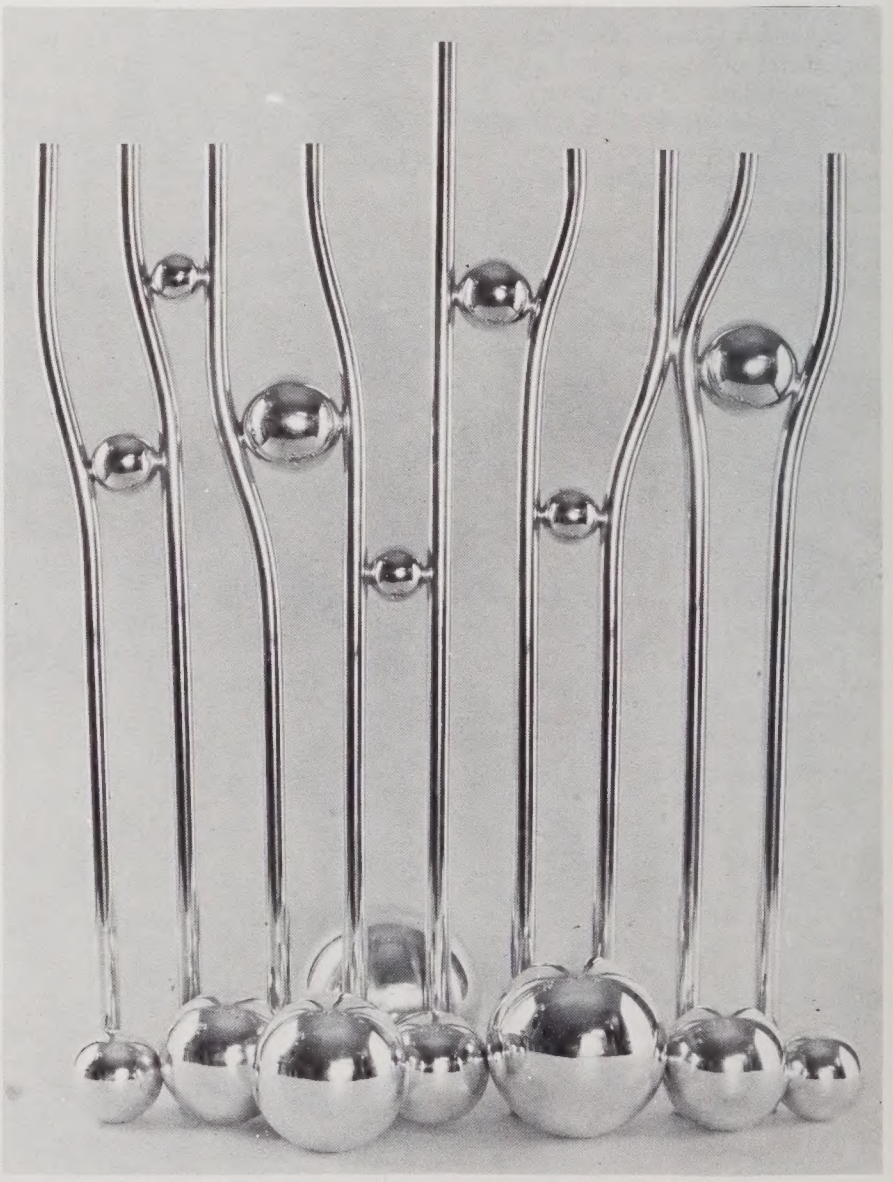
As he did so, he stated, "This disassembling is a new approach in seder plate design, one which can be considered my innovation." Then, while he reassembled the seder plate, Ofir told how the tier of little wood trays functions as a support for the wafers of unleavened matzo bread which are eaten during Passover.

FUNCTIONAL ELEMENTS—Next, on this tiered wood and silver structure, Ofir placed a tray of six silver food cups for Passover's six symbolic foods. At this stage, Ofir pointed to a sequence of little silver balls, which appear to be decorative elements on his Seder plate, but actually function to lock the tray of food cups on to the tier of wood trays.

Finally Ofir settled the Elijah cup, like a crown, on the top and center of the total structure. This final movement brought the previously disassembled seder plate into focus as a refined piece of functional silversmithing built with a sculptured outlook. And that sums up the nature of Arie Ofir's sterling silver Judaica objects.

Arie Ofir, Haudalah Set, sterling (above)

Arie Ofir, Hanukkah Lamp, sterling, 40 cm h.
–Photos by R. Milon



CAROLINE BROADHEAD JEWELLERY (Crafts Advisory Committee Gallery, London, Feb. 1-March 24, 1979)

Caroline Broadhead; born in Leeds in 1950; studied at Leicester College of Art from 1968-1969; studied at Central School of Art & Design from 1969-1972. In 1973, she set up a workshop in Covent Garden with Nuala Jamison and Julia Manheim.

AWARDS: De Beers Diamonds International Award—1974; Chester Creative Crafts Competition—1977.

COLLECTIONS: Worshipful Company of Goldsmiths, London; Crafts Advisory Committee, London.

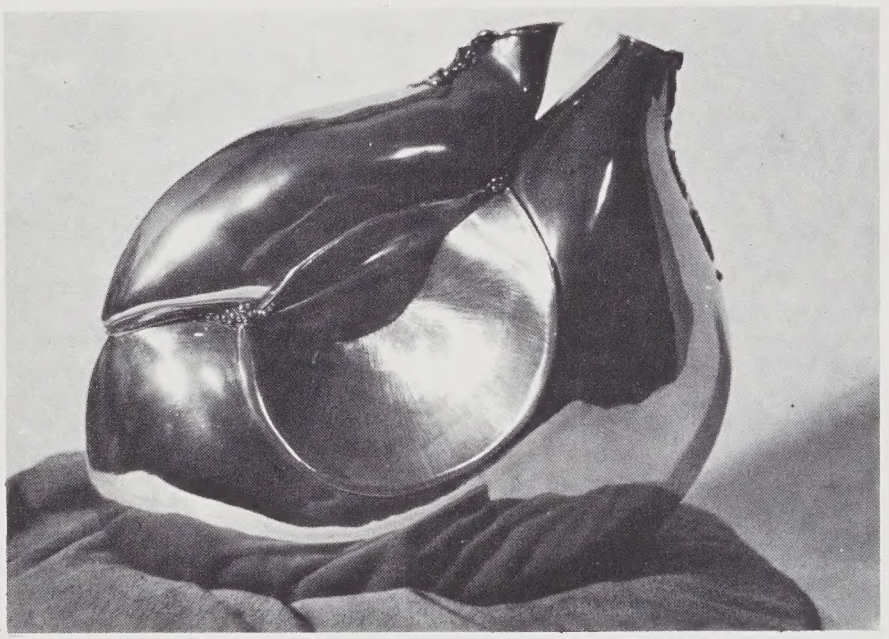
"I want my jewellery to have a quality of softness, flexibility and humour. Form, colour, and texture are important factors in my work. I choose strong simple shapes and blend them with detailed textures. The process of discovering, selecting and rejecting techniques and materials is also very important. The body is always the starting point for every piece I design."

Caroline Broadhead, necklace, silver with multi coloured nylon thread —photo by David Cripps

TWENTY-FOURTH KANSAS DESIGNER CRAFTSMAN EXHIBITION

by Toto (Glenice L. Matthews)

Glenice Matthews, "Protoza Fision", pewter & copper, 10" high —photo by Michael Oliver



Dorothy clicked her heels three times and the 24th Kansas Designer Craftsman Exhibition appeared at the University of Kansas Union Exhibition Gallery, Lawrence, KS, from Oct. 20 to Nov. 12, 1978. With a little help from the wizard, John Paul Miller flew onto the scene to jury the exhibition which comprised of 300 entries. John Paul Miller chose 85 exhibits with seven awards, two going to metals.

Kofi Asomaning, graduate student at the U. of Kansas, (from Ghana) received a prize of $100 for his neckpiece "Pyramids". Gary Marsh, instructor at Kansas State U., Emporia, received $100 for his three pins entitled "Metal Books", "Planeangle-Perspective No. 3" and "Plane Refraction".

Asomaning's "Pyramids" in brass and copper showed artistry and control of the "marriage of metals" technique, executed in an abstract style not usually associated with his work. Marsh had chemically treated his sterling planar pins to give a white frosted effect that greatly enhanced the two-dimensional linear quality of the series.

The only piece of holloware selected was a pewter form by Glenice Matthews, graduate student at the U. of Kansas, from Australia. The non-functional form is characteristic of the oceanic influences on her work. Elliot Pujol's crimp raised brass mesh form was a prominent exhibit showing mastery of his technique. Other significant pieces were Ron Hinton's photo-etched copper and brass faceted box, along with Brad Rake's multi-media neckpiece "Ode to Overwork" and Georgia Lane's wood, plexiglass and metal landscape pendant.

Of the 85 pieces selected for the exhibition, 30 were metals. Entries came from many states, the only criteria that all entrants must live or have lived in Kansas. This criteria allowed for great diversity of entries. The pieces John Paul Miller selected showed a good cross-section of mid-West confluences.

The opening of the exhibition coincided with the Kansas Artist-Craftsman Annual Conference which was also held on the university campus. The conference incorporated two day workshops in fibers, clay, and metal, with visiting artists for each area. Eleanor Moty was the guest artist for the metals area. Her workshops and lectures drew record crowds at times seriously depleting the other areas of the conference.

Our local tin-man, alias Gary Nemchock should be pleased with the results of both the conference and the exhibition. We all hope that the university will continue to support this important mid-West exhibition and let the fantasy continue for many years, somewhere over the rainbow!

SILVER IN AMERICAN LIFE

by Barbara McLean Ward

Silver in American Life: American Silver from the Mabel Brady Garvan and Other Collections at Yale University is an exhibition of 200 objects made during the last three centuries. Organized jointly by the Yale University Art Gallery and The American Federation of Arts, the exhibition includes many of the great masterpieces of Yale's famous collection and illustrates the role of silver in American culture and the changing nature of the silversmith's art. An extensive American tour has been made possible by Yale's generosity in lending from what has been called "the finest and most comprehensive teaching collection of art objects in a particular subject possessed by any college or university." The exhibition will travel to 12 museums over a period of three years, opening at the Museum of Art, Carnegie Institute, Pittsburgh, PA on April 26, 1979. Funding for this project has been provided by the National Endowment for the Humanities, the National Endowment for the Arts and the National Patrons of The American Federation of Arts.

Begun under the aegis of the late Charles F. Montgomery, former Curator of the Garvan and Related Collections, the project has been completed by Gerald W. R. Ward and myself, both of the American Arts Office, Yale University Art Gallery.

In addition to presenting many of the well-known masterpieces of the collection such as the magnificent and exeedingly rare monteith made by John Coney of Boston about 1700-1710, we set out to include pieces representative of the art of silversmithing made after 1840. In recent years Yale had acquired some 19th and 20th century objects such as the fine Arts and Crafts tea service made by Tiffany and Co. about 1917. However, only one piece of contemporary work, *Spiral Form* by Bryon Lee Whitehurst, was in the permanent collection.

Our search for contemporary pieces began in March of 1978 when Mona Berman became a consultant for the project. Mona suggested a list of 35 leading metalsmiths, we contacted them, and reviewed the over 500 slides and photographs submitted. The resulting choices, *Neckpiece No. 26* by Mary Lee Hu, *Torque No. 33D* by Stanley Lechtzin, *Coffee Pot* by Hans Christensen, and *Coffee Pot* by Robert Ebendorf will be shown to illustrate the modern craft-revival, and the evolution of style. In addition, three pieces designed by contemporary craftsmen, but produced by large manufacturers are also included — an agate necklace designed by Mary Lee Hu (Reed & Barton), a spoon in the "Vision" pattern by Ronald Hayes Pearson (International Silver Co.), and a teapot in the "Diamond" pattern designed by John A. Prip (Reed & Barton).

Perhaps the most interesting part of the exhibition. to the craftsperson, is the section which deals with the traditional role of the silversmith in American society, what type of work he performed, his methods of working, and how this role has changed through American history. The following essay on the changing status of the American silversmith is excerpted from the exhibition catalogue.

Since the Middle Ages the profession of the gold- or silversmith has been regarded variously as an art, a craft, and an industry. Although the first silversmiths who settled in the American colonies came from the artisan class, many made large fortunes as merchants and became leaders in their communities. During the 19th century, however, the metamorphosis of silversmithing from a craft to an industry reduced many of the producers of silver objects to the level of common laborers. Others became general shopkeepers and retailers of the works of the large factories, making little or no silver themselves. Just before the turn of the century, the Arts and Crafts movement with its celebration of the nobel qualities of hand work, helped restore the independent American craftsman to an honorable and profitable position. Since 1940, the profession of metalsmithing has entered a new phase, gaining academic sanction, and becoming a regular part of the academic curricula of colleges and universities throughout the United States. This trend may indicate that the silversmith is once more emerging as a creative artist whose work will again influence all of the arts.

In medieval times the silversmith was the principal innovator in the arts and "the most highly honoured of all artists . . . because he worked in the most precious metals." Church patronage declined following the Reformation, and this combined with the economic inflation of the 16th century resulted in the gradual decline of the silversmith's status as an artist. Increasingly the silversmith became an imitator of the stylistic innovations in the other arts, and by the 17th century he was regarded by his contemporaries as one of the mechanical

John Coney, Monteith Bowl, ca. 1700-10

artists.

Although the court goldsmiths of 17th and 18th century Europe were still able to exercise considerable influence on the other arts through their privileged positions, the average silversmith's trade consisted largely of interpreting the latest styles into utilitarian objects for the lesser nobility and the bourgeoisie.

This was particularly true in America, where there were no kings or aristocrats to serve as patrons of the arts. In a frontier region, where painters and artisans alike were treated as useful technicians, it is little wonder that the silversmith's art was valued principally for its technical excellence and practical utility. Since plate could easily be converted to cash, it represented money in the bank while displaying the tastefulness of its owner. The latter point is crucial to the status of the silversmith in early American society, because the silversmith was able to act as arbiter of taste in a provincial society eager to emulate the latest London styles.

The most accomplished masters of the craft were those who worked in the cities, where the luxury market was large enough to bring them a substantial amount of business. Such master craftsmen probably employed a number of journeymen and apprentices. Although guilds for regulating the trades did not exist in the colonies as they had in the mother country, the first American silversmiths practiced their craft in the traditional English manner and learned their trade through the apprenticeship system. Usually bound to a master for seven years, the young student began his training by performing menial tasks such as polishing finished objects, tending the forge, pumping the lathe, and drawing wire on the bench. Gradually he assumed more responsibility, and during the last years of his term he probably made whole objects entirely by himself.

All plate produced in the shop was made under the supervision of the master craftsman and received his touchmark. In addition to his apprentices the master usually employed journeymen, or day laborers. These were usually well-trained men with a full range of skills who merely lacked the financial means to set up their own shops. In America many journeymen were recent immigrants, and it appears that indentured servants and slaves also worked at silversmithing and the allied crafts. In addition, many of these men were specialists in a particular branch of the goldsmith's trade, such as chasing, engraving, or watchmaking. In 1760, for instance, John Paul Grimke advertised in the *South Carolina Gazette* that "having now a journeyman who is an extraordinary fine chaser, those who are inclined to have their old plate beautified, may have it chased in the newest taste at small expense."

To some extent, even in the 17th century, every silversmith was a merchant. When retail merchandising or investment in land and shipping proved more lucrative than their craft, silversmiths sometimes even became full-time merchants and left the actual silversmithing to assistants and partners. Interestingly the majority of silversmiths in cities and towns alike appear to have dabbled in a number of fields. The market for luxury objects was always somewhat limited, and even in cities such as Boston and Philadelphia it was necessary for men to supplement their incomes by diversifying their business activities.

During the first years of the 19th century the silversmith continued to function within the community very much as he had in the 18th. The growth and prosperity of the young republic were reflected in the large number of artisans, including even at this date a few women, who engaged in some branch of the silversmith's trade. By 1840 the discovery of the technique of electroplating that led to the rise of large companies which produced silverplate for mass consumption. Although these companies did not eliminate the individual craftsman from the market, they greatly reduced his importance. Increasingly, the roles of producer and retailer became divided. It was not unusual for craftsmen like Edware Moore and William Gale of New York to produce objects to be sold through retail establishments such as Tiffany & Co.

Many individual craftspeople left the trade entirely, and those who did continue to work as silversmiths after 1840 appear to have been primarily retailers and repairers. Although some companies maintained craftsmen to do specialized tasks such as chasing and engraving, factory workers were generally trained only in one small phase of silver production. By the end of the century the merger of many companies into large corporations such as the Gorham Mfg. Co. and International Silver Co. further depersonalized the industry.

Tiffany and Company, 4-piece coffee service, sterling, ca. 1917 (photo by Joseph Szaszfai)
(photos courtesy of American Arts Purchase Fund)

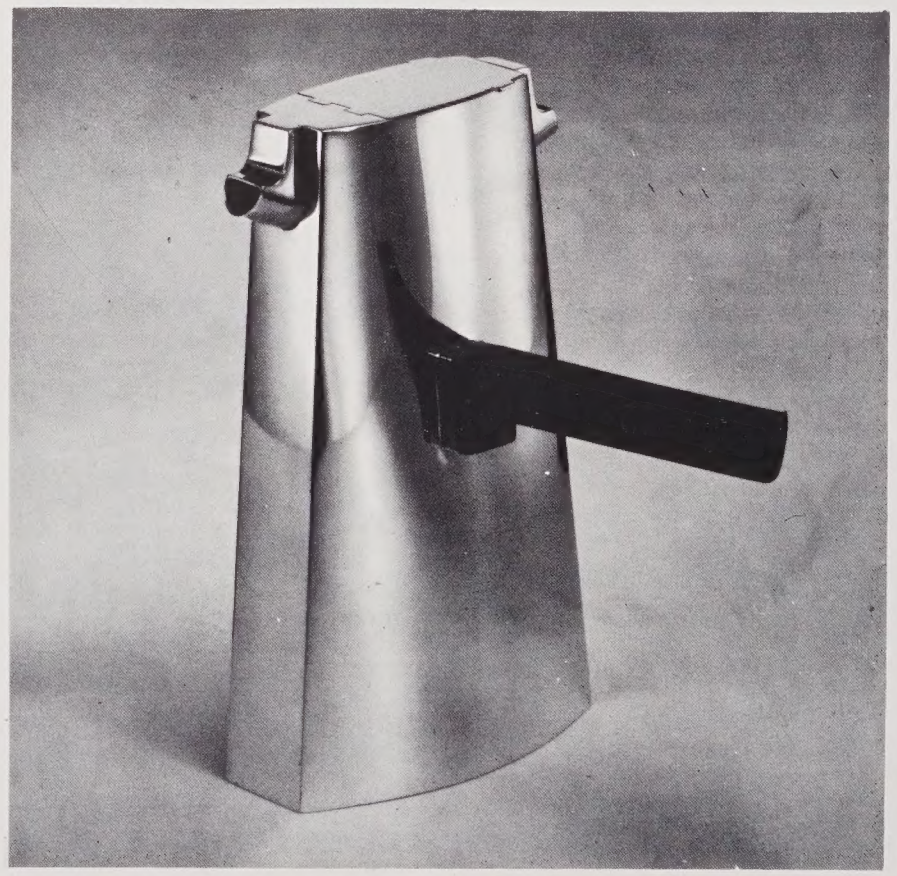
Around the turn of the century there began to be a reaction to this trend. The first indication of a major resurgence in the field of self-consciously handcrafted silver came with the introduction of a special order line of handwrought silver articles by the Gorham Mfg. Co. in the late 1890's. Known by the trademark Martele (after the French *martele,* "hammered"), these pieces were left with evidence of hammer marks in celebration of the beauty of handwrought silver. It was hoped that putting the worker back in touch with the creative process would reduce the dehumanizing nature of factory work.

Many small firms dedicated to hand craftsmanship were established. during this period. In comparison to their colonial predecessors, craftsmen of the Arts and Crafts period were more likely to be foreign born. Also, nearly 22% were women. A new type of craftsperson, the hobbyist, is also evident at this time. Gentlemen and ladies took up the craft for the sheer fulfillment of creating something with their own hands. Perhaps this is the most significant difference between the silversmith of the Arts and Crafts period and his or her 18th century counterpart—the former made handcrafted silver out of choice, whereas the latter did so out of necessity. As the fervor of the Arts and Crafts movement began to wane during the First World War however, the temptation to use modern manufacturing techniques often became too great for even the most dedicated silversmiths, and many firms turned to spinning and die stamping in an effort to make more objects at lower cost to the consumer.

The economic difficulties of the 1930's, followed by the shortages of the war years, served to destroy many small shops which made fine handwrought silver. Some firms continue in operation today, but since the Second World War, the great growth in the field has been not in the traditional craft area but rather in the realm of the academically-trained artist-craftsperson.

This change has radically altered the nature of the silversmith's craft. The organization of the Society of North American Goldsmiths in 1969 is just one indication of the renewed vigor and increasing professional awareness in the field. The acceptance of work in precious metals as a branch of sculpture has meant a fundamental change in the craft in recent years. Consolidation of the technological gains of the 1960's and a renewed stress on fine craftsmanship and careful finishing in the teaching of the skill promise to increase the pride and validity of the profession in the world of contemporary art.

Hans Christensen, coffee pot



Robert Ebendorf, coffee pot, 8" h
(photos by E. Irving Blomstrann)

SYNTHETIC JEWELLERY & GEMS

by Brian Beaumont-Nesbitt
(courtesy of Worshipful Company of Goldsmiths)

There will be a Press and Private View on May 1 for the exhibition of jewellery made from synthetic or man-made materials on show at Goldsmith's Hall from May 2 to 25. The exhibits date from 1400 B.C. to 1979 A.D. and center round a touring exhibition, which will be supplemented in London only by the finest collection of plastic jewellery in Britain and an international display of synthetic gemstones.

Although natural stones of gem quality are increasingly rare and expensive, British jewellers and their customers still seem reluctant to use any synthetic gemstones. Pierre Gilson, whose laboratory produces synthetic stones to higher standards than any found in nature, is coming over from Switzerland to address a symposium in the Livery Hall on May 1, on the use of synthetic gems in jewellery.

SYNTHETIC JEWELLERY—The travelling exhibition of Synthetic Jewellery is the last in a series on Organic, Metal and Mineral Jewellery organised by East Midlands Arts, the lively regional arts association based in Loughborough. There are over 250 examples of jewellery drawn from every culture and period, with a strong contribution from 45 British jewellers.

Scientists reserve the word "synthetic" for substances which are not found in nature but have been "synthesised" from simpler components. Jewellers are alchemists rather than scientists, so this strictly scientific definition has been widened in "Synthetic Jewellery" to cover six manmade or synthesised materials which have been successfully transmuted into jewellery.

The exhibition starts with ceramics, glass and enamel which are all closely related and are descended from minerals. Next comes the vulcanite jewellery worn by Victorian matrons which was made from rubber and might be classified as an organic material.

The modern plastics in this exhibition are carbon compounds extracted from oil or natural gas, which in their turn obtained the carbon from living plants or animals, so it could be argued that jewellers working with acrylics or synthetic resins are using materials that are basically organic.

The synthetic gemstones at the end of the exhibition are sometimes called "true synthetics" because the most significant difference between a natural and a synthetic stone (apart from the price) is that one was manufactured in a laboratory while the other grew naturally over a much longer period.

Synthetic diamonds ARE diamonds, but most synthetic materials are either "simulants" or "substitutes". A piece of red glass can make an effective simulant for ruby, while nylon thread is a useful substitute for cotton.

EGYPTIAN SYNTHETICS—The urge to synthesise is a very old one and Cyril Aldred in his book, "Jewels of the Pharaohs" (Thames and Hudson) comments that "from the earliest times the Egyptians tried to find natural and artificial substitutes for their classical gemstones". Turquoise was mined in Sinai, but no lapis lazuli could be found anywhere in Egypt and it had to be imported at great cost. At first the Egyptians coated soapstone with a blue glaze, but in about 3000 B.C. they developed a faience made from glazed, powdered quartz and by 1500 B.C. were working in coloured glass.

Precious stones have traditionally been endowed with amuletic powers which protect the wearer against natural calamities or evil influences (lapis lazuli was supposed to change colour as a sign of danger) but even the Pharaohs were arrayed in jewellery set with simulants, though this may have been confined to funerary jewels where the traditional symbols would have maintained the amuletic force.

Susanna Heron, necklace, silver, polyester resin, 1974

Rebecca Nassauer, choker, coloured glass beads, 1976 (bottom)

The Egyptians also fused together sheets of coloured glass to simulate agate, jasper and sardonyx whose layers of different colours were naturally suitable for carving into raised cameos or for engraving in intaglio beneath the surface. The Romans in turn became expert glass workers, one of their most celebrated achievements being the Portland Vase, a carved glass amphora of the 1st century A.D. which was probably intended to simulate agate.

POTTERY AND PORCELAIN--In the 18th century Josiah Wedgwood spent three years copying the Portland Vase in clay and the results were declared by Sir Joshua Reynolds to be "a correct and faithful imitation" even though the original had been made of glass. Wedgwood devoted a great deal of time and energy to perfecting new ceramic bodies with which to re-create the cameos and vases of antiquity that were so much in demand during the neo-classical revival. His Etruscan ware copied the newly discovered Greek pottery (which was mistakenly attributed to the Etruscans) but perhaps his greatest achievement was the jasper ware designed to reproduce classical cameos in exact detail.

At the end of the previous century European potters had been engrossed in frantic attempts to discover the secret of Chinese porcelain whose translucent quality combined with its extreme whiteness and delicacy made it the prerogative of princes. The earliest substitute was a soft-paste porcelain fired at relatively low temperatures, but it was not until about 1710 that the first hard-paste porcelain was made at the Meissen factory near Dresden.

GLASS—Although the secrets of Chinese porcelain were closely guarded, the penalties for revealing them were less severe than those exacted by the Doges in earlier centures when any glass worker who escaped from Venice was condemned to death. The Venetians carried on the Egyptian and Roman traditions in coloured glass but it was not until the 15th century that they were able to produce clear glass of such quality that it was named "cristallo" after the rock crystal used for engraved gems and other objets d'art.

Gradually, in spite of the Doges' efforts, the knowledge of how to make glass in the Venetian style or "facon de Venise" spread through Europe, and in 1675 George Ravenscroft finally broke the Venetian monopoly with his discovery first of flint glass and then of lead crystal in 1681. This proved to be a useful substitute for natural crystal and by 1730 Joseph Stras (or Strass) was exploiting it as a simulant for precious stones by using the techniques of the lapidary to make glass sparkle like diamonds. Still known as *strass* in France, glass gems are usually called paste in Britain where antique jewellery made from both clear and coloured paste is much sought after by collectors.

"BLACK AS JET"—In the 19th century French jet made of glass was one of many simulants and substitutes for the English jet found at Whitby. Supplies of a softer jet were imported from Galicia in Spain where it is known as azabache (probably from the river Gages in Asia Minor where jet was first exploited in Roman times). The Spaniards believed that jet was a useful amulet against the evil eye and because it has some of the properties of amber they also called it black amber. Jet became very popular with the pilgrims who flocked to Santiago de Compostela in Spain where there are two figures of St. James carved from jet inside the Cathedral, while outside in the Plaza de las Platerias the silversmiths still use jet as a contrast to the silver in their jewellery.

Jet, French jet and bog oak from Ireland were very popular in Victorian times, both for mourning and for fashionable jewellery. Real jet had to be carved by hand while vulcanite could be cut or mouled by machine into standard components and then assembled into necklaces, brooches and earrings.

The vulcanite worn in the 19th century was made from natural rubber, where again there were echoes of the struggle to break the Chinese formula for porcelain or the Venetian monopoly on clear glass. All the raw latex for the rubber came from South America until 1876 when seeds from the cauchu tree were smuggled out of Brazil and raised in Kew Gardens before being sent to Malaya where vast plantations soon broke the South American monopoly.

PERIOD PLASTICS--Two dozen examples of plastic jewellery from the 1920's and '30's in the travelling exhibition will be joined by 30 or more to form the largest selection of early plastic jewellery ever shown anywhere in the world. The extra pieces are on loan from John Jesse, who has the finest collection of plastics in Britain and include rings and clips, pendants and necklaces, brooches and buckles as well as a celluloid evening bag and three cigarette cases fastened by jewelled hands.

The foundations of the modern plastics industry were laid as long ago as 1840 and there was a period of rapid expansion during the 1914-18 war and another followed after the 1939-45 war. The early years of this new industry were punctuated by law suits, which were followed by periods of frantic activity when supplies of some natural materials were exhausted or cut off by enemy action in wartime.

Some of the earlier plastics like celluloid and casein (which was derived from milk) relied on natural materials and are known as semi-synthetic plastics, but increasingly the industry synthesised its raw materials from coal which has now been largely superceded by oil and natural gas. It is extremely difficult to identify the material from which plastic jewellery has been made except by asking a polymer specialist to remove a tiny piece and burn it when the smell should reveal its origins.

Identification is further confused by the reluctance of antique dealers and junk shops to admit that they stock any pre-war plastic jewellery. Such items are generally referred to as Bakelite (a trade name for phenol-formaldehyde resin) or possibly Galalith (an up-market form of casein) which seems to have been especially popular in France where the town of Oyonnax at the centre of the plastics industry was conveniently close to the more traditional jewellers in the Jura.

SYNTHETIC STONES—Many consumers do not realize that a synthetic ruby is a real ruby, and not a piece of glass or plastic, which are imitations or simulants that look like stones but are scientifically quite different. The first made-made rubies were produced by Auguste Verneuil in 1904, and some of the early synthetic rubies were used for watch bearings as well as jewellery and more recently they have been vital to the development of lasers.

D. Swarnovski & Co. of Austria, who are the world's largest suppliers of synthetic stones, are providing photographs to explain how the Verneuil process produces synthetic boules in a few hours, together with examples of stones in the rough and others being cut, polished and finally set into jewellery. Swarovski is also sending selections of another synthetic called cubic zirconia, which has no natural counterpart but possesses almost the same physical characteristics as diamond except its unique hardness.

In the last two decades Piere Gilson has used the hydro-thermal process to grow magnificent examples of emerald, turquoise, lapis lazuli, opal and even coral over periods of nine months or more. This process will also be illustrated by photographs, supported by examples of Gilson stones compared with natural gems on loan from the Institute of Geological Sciences.

Cultured pearls (which are real pearls and not glass) make a popular form of jewellery, but in this country synthetic stones are generally restricted to copying valuable jewels. John Donald, William Walker and the designers at Barlow Mow Workspace are among several British jewellers who are making pieces specially for this exhibition to demonstrate the colourful potential of synthetic gems.

Diamonds, emerals, rubies and sapphires used to be referred to as precious stones, but the value of any gemstone depends primarily on the rarity of its species, then on the size and quality of the individual stone. Emeralds of gem quality are probably the rarest and most valuable of all stones but every natural stone is becoming increasingly rare. Even geologists searching for oil in some of the most remote parts of the world have been unable to find new deposits of gemstones and it is generally acknow-

ledged that natural sources are becoming exhausted. As a result of this, synthetic stones have become more widely accepted in Europe and the United States although in Britain purchasers still tend to insist on the natural gemstone.

GEMMOLOGICAL ASSOCIATION—In 1906 the National Association of Goldsmiths, to which most of the reputable British retail jewellers belong, set up an Education Committee which in 1931 became the Gemmological Association. This runs courses leading to the award of a Fellowship (FGA) for members who have learned to distinguish between the different species of natural stones and to recognise their simulants or synthetics.

In 1925 there was particular uneasiness about the arrival of cultured pearls from Japan and the London Chamber of Commerce set up a Gem Testing Laboratory in Hatton Garden which soon established scientific techniques for distinguishing natural from cultured pearls. The staff then turned their attention to gemstones and members of both the NAG and the Gemmological Association can have gemstones tested by the Gem Laboratory who provide certificates for individual stones which are accepted by courts of law in this country and by dealers around the world. Private individuals may also take loose stones to the Science and Natural History Museums in London although neither issues any certificates.

Under the Trade Descriptions Act jewellers are not required to describe the goods they sell but if they give a description it must be accurate and customers should always ask for a detailed invoice clearly stating whether a piece is set with a ruby, red spinel, synthetic ruby or piece of coloured glass. It is even more important to avoid the real or synthetic stones sold by friendly people in public houses as well as the tempting parcels of loose stones offered to tourists in the back streets of countries where natural stones are mined.

Dealers in precious stones are always keen to protect both their reputations and their profit margins so as each parcel of gemstones passes from hand to hand the chances of a synthetic stone being passed off as a natural stone become increasingly remote. Retail jewellers are equally sensitive to suggestions that they may remove natural stones from jewellery sent in for cleaning or valuation and replace them with synthetics: apart from any risk to their reputation or possible prosecution for fraud, it would be very costly to remove the original stone and find a synthetic of comparable colour and cut before employing a skilled craftsman to reset the new stone without damaging the mount.

This is especially difficult with antique jewellery, although customers have few qualms about asking a jeweller to replace missing stones with cheap synthetics or even to copy some famous piece of of jewellery before selling the original and wearing its less valuable successor. Customers and jewellers both appear to be uninterested in exploiting the dramatic possibilities of large synthetic stones which are almost invariably cut and polished to look as much like natural gemstones as possible.

ENAMELS—For thousands of years the jewellers' traditional alternative to precious stones has been to use enamels and the commercial value of this medium was forcefully demonstrated in London during 1978 when a 12th-century armilla decorated with champleve enamel was auctioned for over one million pounds.

Most enamels need several firings, and years of experiment are required before the enameller can confidently predict which combination of enamels will produce what colours when fired at specific temperatures. Although the technique is very demanding, enamelling appeals to artist craftsmen and during the current revival of interest in the crafts it has been especially popular with jewellers who originally trained as painters.

MODERN JEWELLERS—There are probably more artist craftsmen currently making jewellery in Britain than ever before although some designers can only afford to make jewellery on a part-time basis and have to teach, take in jobbing work, or run stalls at fairs and street markets. For practical and aesthetic reasons many of the younger jewellers are turning away from precious stones and metals towards synthetic materials, emulating the achievements of previous generations whose finest pieces have been borrowed from the leading private and public collections in Britain.

This exhibition has been compiled as a demonstration of faith in synthetic jewellery and many jewellers have generously loaned work from stock or have made special pieces to illustrate particular styles of techniques. All their names and addresses are listed at the back of this catalogue so that potential customers who would like to buy or commission pieces can make contact with them. It is hoped that this exhibition will attract new purchasers once the range and interest of synthetic jewellery has been demonstrated.

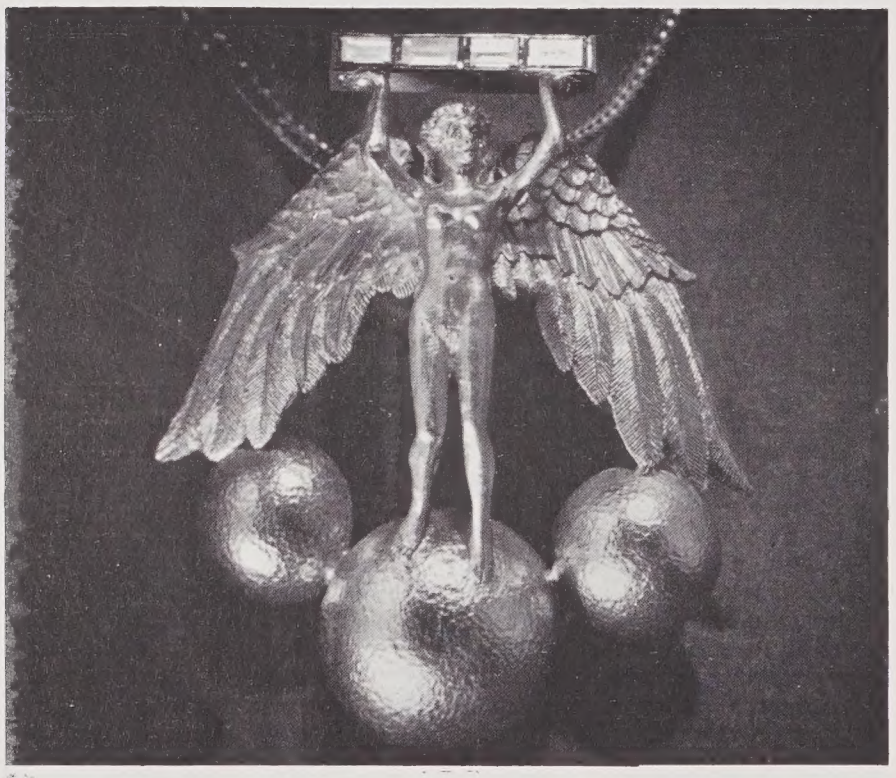
artist unknown, frontlet, pinchbeck set with clear pastes, French, early 19th century

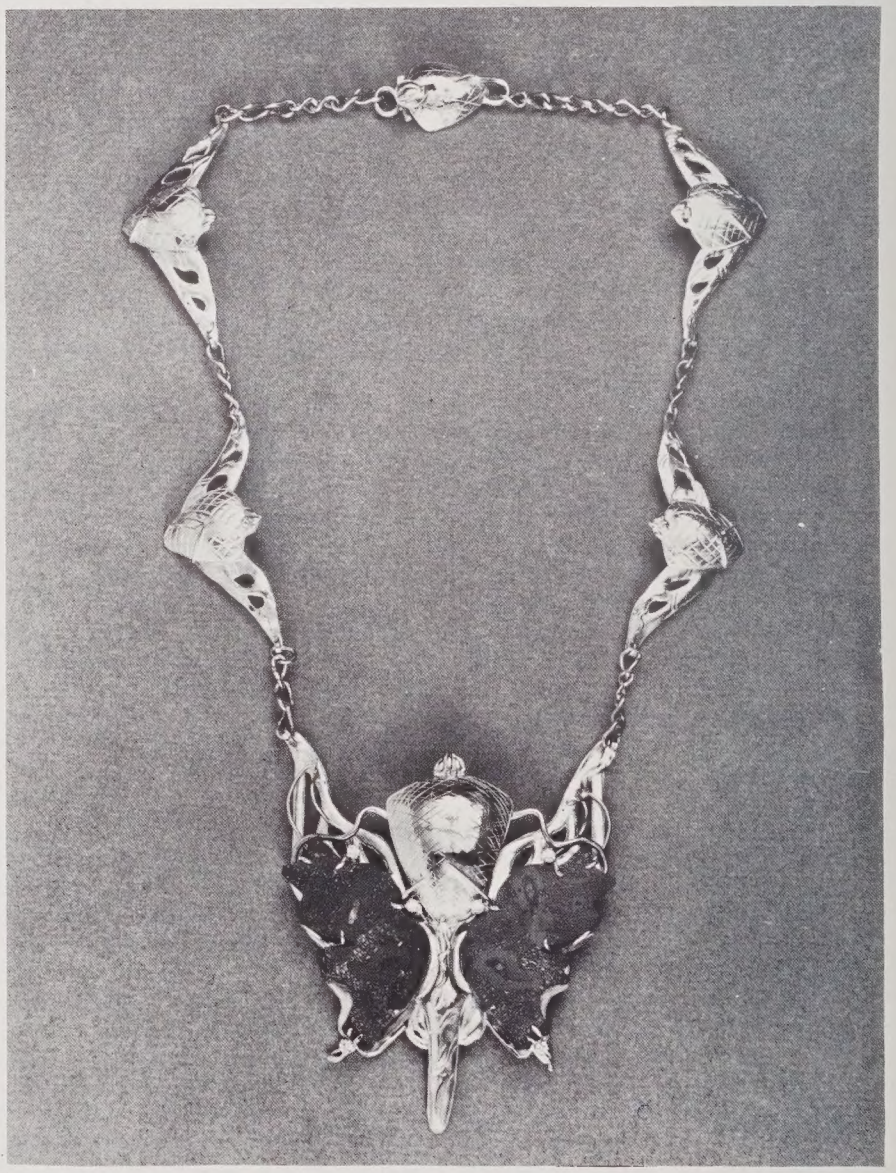
NEW WORKS IN GOLD AT AARON FABER, NYC, Oct. 4-28, 1978

by Pahaka

Anthony Lent, "Begin the Baguette", 18k gold & diamonds

Margaret Laws, necklace, 18k gold, diamonds and matrix opals





Artists Margaret Laws and Anthony Lent featured a total of 105 works in various karats of gold. Both tend to be representative in subject matter. Their similarity ends there other than the fact that both are master craftsmen in their own techniques.

The 51 pieces by Margaret Laws, a young goldsmith from Maine, are constructed of 18k gold and sterling silver. When I think of repousse, Margaret Laws immediately comes to mind. Every one of her designs employs repousse and chasing, whether jewelry or holloware.

Margaret uses 18k gold which is left powdery and brightly polished on the high points. When silver is combined, it is oxydized black and grey for an effective contrast with the golds. The stones used are various types of opals, tourmalines, malachite, sapphires, diamonds, garnets, emeralds, zircons and rubies. In a few pieces free-form stones were sliced and used symmetrically like mirror images to create butterfly wings and other things depending upon how Margaret perceives them.

Most of the designs are inspired by nature and incorporate insects, flowers, moths, lizards, tree bark and the like. An inner design sense allows Margaret to combine these elements to create 3-dimensional wearable jewelry. The choice of integration is a quality which clearly separates these works from more ordinary ones inspired by nature. She calls upon a solid intuition and sometimes abstracts elements to suit her needs.

A sense of humor bursts through in new pieces which break away from total representational forms. They are abstracted, cartoonlike creatures with titles like: "Balletic Bug in Turkish Slippers", "Outer Space Bug with Clear Optical Fire Opal Helmet and Oxygen Pack", and "Skating Bug with Three Pieces of Ice". A series of pins, these designs are well-balanced and highly original symbolic art pieces.

Anthony Lent sculpts his vivid imagination into 54 pieces of jewelry cast in 18k and 22k white and yellow gold, platinum and fine silver. A highly accomplished wax carver and jeweler, Anthony works in miniature scale. Rumor is that he carves under a magnifying glass and I assume it must be true. His precision is unparalled by most modern day craftsmen. The minute details involved in his work rival those appearing in ancient jewelry. When his original model has been cast, he then painstakingly engraves it with almost microscopic details. Even the feathers on his wings are perfect.

Anthony's subject matter includes mermaids, cherubs, winged bodies, griffins, and any other creatures he might dream up. His figures enter the realm of mystery, mythology, other worlds and spaces involving the stretching of the imagination. In addition to beings, he creates plants, pods, leaves and miniature worlds. I think he probably finds great pleasure in dreaming — while not carving!

Tiny diamonds, sapphires, emeralds and rubies are imbedded in many of the designs. These are sometimes supplemented by pearls, ivory, lapis and tourmalines. A snake bracelet effectively utilized color contrast. It consisted of a handmade Roman chain of alternating sections of platinum and 22k gold with a sculpted head and tail accented with diamonds. It would be easy to spend hours just examining the details on any of his pieces.

As should be expected in a gold show with artisans of this caliber, prices were healthy. Least expensive of each were: Anthony Lent's tiny "Torso" earrings in 18k gold for $48 and Margaret Law's "Drooping Flower" pendant of 18k gold for $125. On the other end of the spectrum was Anthony's "Precious Planet" pendant of 18k gold, silver, rubies, sapphires, and diamonds for $5000 and Margaret's "Dragonfly" brooch of 18k gold and 1.29 carat gem emerald for $4850.

INVITATIONAL: GIFFORD B. NOLAN, ELLEN MORGENTHALER, MORTON HILL

Krannert Gallery, University of Evansville, Evansville, IN., Jan. 9-23

by Teresa Callahan

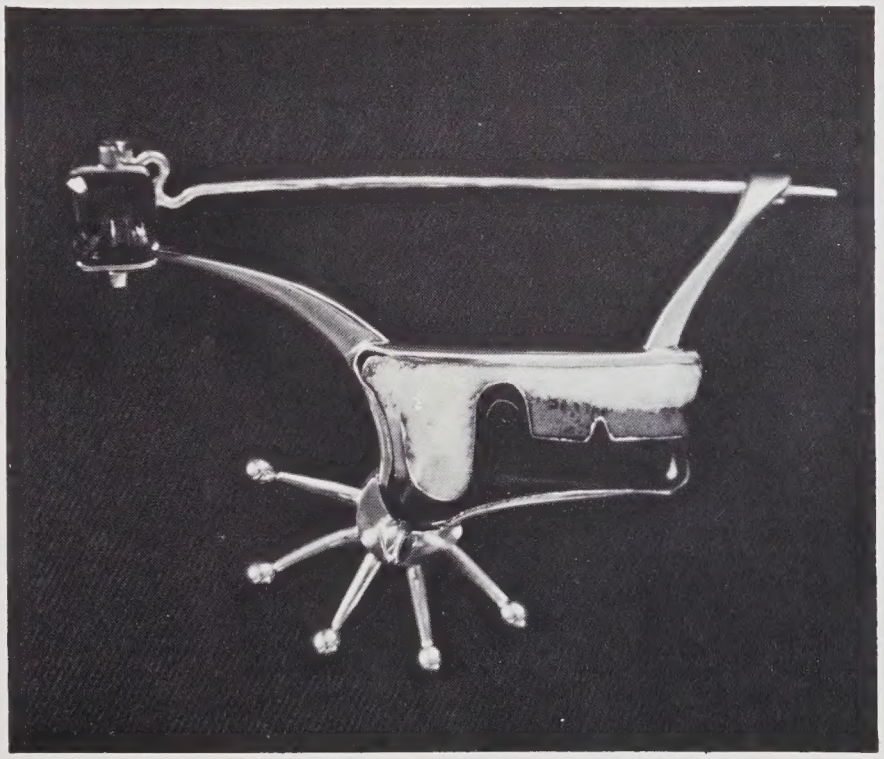
This exhibit chronicles the most recent directions of a St. Louis-based triad. There are 42 pieces, including four photographs and nine prints, with the major portion dedicated to enamelled wearables. The artists, Noland in particular, have chosen to imbed their work within the mainstream of contemporary metalsmithing. This decision has steered them toward formalism tempered with the attempt to carry already existent work one step further. For Noland, Morgenthaler and Hill, that "one step further" is evidenced by the common permeation of subtle humor. The importance of this exhibition lies in its homage to wit.

Gifford B. Noland takes the most reverant stance by presenting fine, delicately scaled jewelry and superbly crafted objects. The showing is imbued with contemporaneity through the objects' inception and intent. Among his sophisticated, eclectic wearables, Noland scatters a 14K gold toothpick, two button sets, two enamelled diaper pins (a "new wave" fibula take-off) — all with titles like "Flyaway TV Diaper Pin". The enamels are treated as gemstones rather than surface. The colors do not deprive the form of attention, resulting in a lyrical conjunctivity. In contrast to Hill and Morgenthaler, Noland's technical flair is displayed through a gamut of techniques, metals, gems, distinctive stone settings and a variety of ornament. Particularly effective is "Necklace with Pendant", a suspended pendant of pointillist enamel on copper with bronze, sterling, gold, a sapphire, glass and oxidized chain. Two pins, featuring enamel and amethyst utilize cloisonne as line, dividing the pictorial space of lush, earthy color. Noland's images are abstract. He displays a serious wit more than humor.

By far the most personally expressive, Ellen Morgenthaler shows whimsical prints and enamels of small size and scale. Due largely to recurrent imagery, the media crossover is a success. She prints (or enamels) realistic hearts, rabbits, simplistic shapes and symbols, juxtaposing them within an expressionist field ("Valentine No. 2, Heart Behind Bars"). The charm of her work exudes a childlike aura. The humor is not as tongue in cheek as Noland's. Morgenthaler displays a series of diaper pins with titles in keeping with the images depicted, such as "Bunny in the Bathroom". She uses enamel as a field with the form operating only as a support for the pictorial aspects of the piece. The symbols are not abstract, but she uses the same field/line/space approach as Noland. "Hairpin Barrettes" are cloisonne on copper and silver, illustrating tiny hair pins implanted in a flat color field. The effect is onomatopoetic.

Although Morton Hill is not directly opposed to Noland and Morgenthaler, there is contrast due to color, craftsmanship and object intent. With one exception, his enamelled imagery is totally non-objective and vividly colored. His work is not in the same fine jewelry category as Noland's and his approach is more radical than Morgenthaler's. Hill appears to not be concerned with permanency, plasticity or reverence ("Star Choker of Love" has silver cloisonne on copper, polyethylene, sterling and silver foil). Although lacking discipline in the traditional technical areas, the presentation makes a curious bridge of object and fiction. Hill's themes are more evident to the audience due to the satirical compilation of the objects as a social commentary rather than sole reliance on the imagery.

The entire showing by these three young artists makes a subtle sociological statement. There is a display of fine craftsmanship tempered with a particular wit. The objects lack resonant spirituality and residual romanticism. What there is communicates to the viewer that these artists have the ability to relate seemingly disparate things — materials, techniques, themes, objects, imagery — to amuse their audience.



Gifford Noland, "Desert Only", pin, enamel, copper, sterling, fine silver & amethyst (below)

FIVE DANISH GOLDSMITHS

(Electrum Gallery, London March 6-31, 1979)

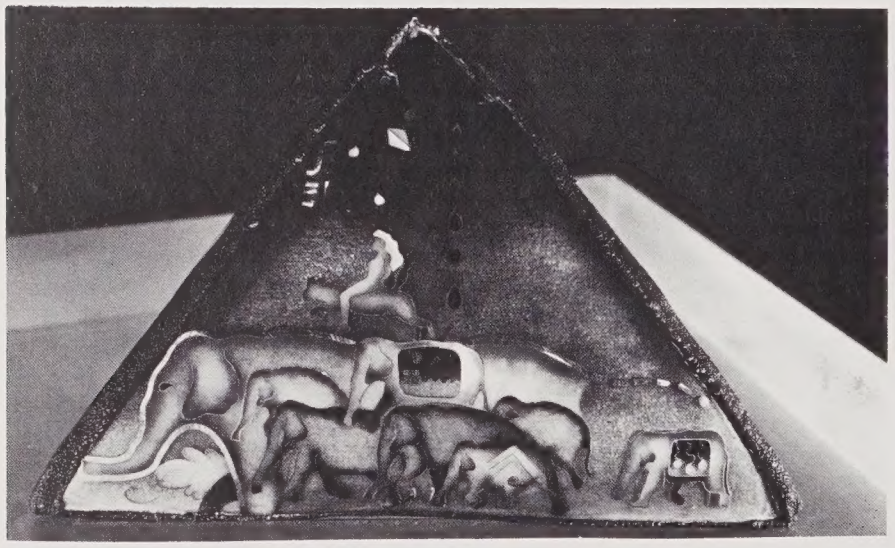
Five quite different, individual Danish goldsmiths, together are portraying a new and exciting picture of Danish goldsmithing today. The five are Jytte Klove, Birte Stenbak, K. Holst Andersen, Thor Selzer and Ole Bent Petersen.

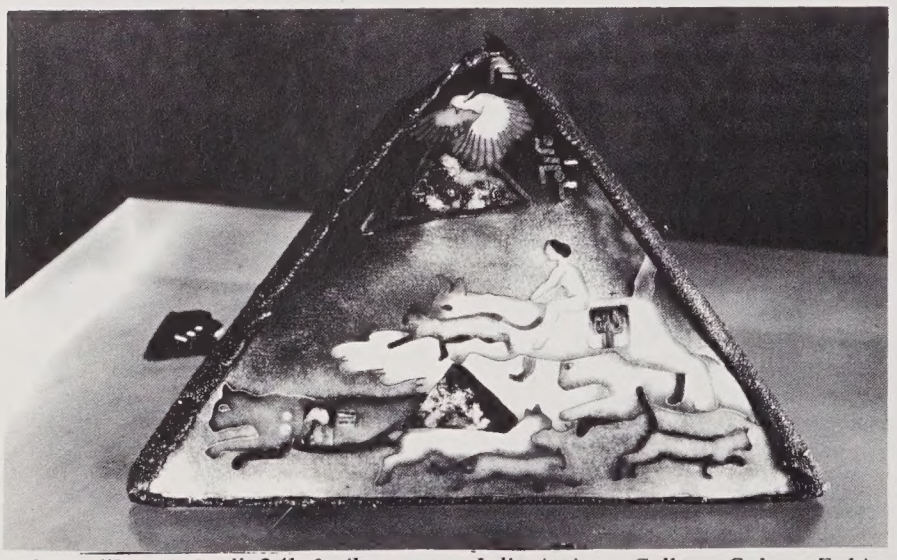
This exhibition should be very important to Denmark since it has been some time since much Danish metalwork has been displayed in England. This exhibition has been receiving much support from the Danish Export Promotion Board, the Tuborg Breweries Foundation, and the Arnstedt Family Foundation. The Danish ambassador was present at the opening on March 5.

Jytte Klove, diamond ring (top)

K. Holst Andersen, sculpture (above)

Colette Exhibition
Julie Artisans Gallery (NY)
Feb. 16-March 8, 1979





Colette, "Procession", 24k & silver cloisonne enamel on silver, 3" h

Julie Artisans Gallery, Colette Exhibition, Feb. 16-Mar. 8, 1979

MID-STATES CRAFT EXHIBITION NINETEENTH ANNUAL COMPETITION, Feb. 4-Mar. 11, 1979, The Evansville Museum of Arts and Science, Evansville, IN

FOREWORD—We are especially proud to present the 19th Annual Mid-States Craft Exhibition in the Museum's handsome new Main Gallery. Now that our interior renovation is almost completed, the Art Committee is turning its attention to how this particular competition, its prize structure, and policies might be improved in the future.

I would especially like to thank Mr. William Brown for the exeptionally fine exhibit that he has brought together and also recognize the invaluable advice he has provided regarding future shows. Also, the Museum's new Registrar, Mrs. Cynthia Cart, deserves special recognition for her enthusiastic and efficient coordination of this year's exhibit.

To the craftsmen who continue to complement the Craft Show with outstanding entries, I offer our hearty thanks and the assurance that we look forward to celebrating the "Mid-States" 20th year with major steps forward in 1980.—John Streetman, Director.

JUROR WILLIAM J. BROWN—William J. Brown is Director of the Penland School of Crafts in Penland, NC. A native of Flint, MI, Mr. Brown received his B.F.A. and M.F.A. in design from the Cranbrook Academy of Art. Mr. Brown served as design instructor at Haystack Mountain School of Crafts during summers from 1950 through 1962 and at Craft Center in Worchester, MA from 1957 through 1961. He became Director of Penland School of Crafts in 1962.

JUROR'S STATEMENT—I feel that if people want to know what's going on in the area of the six states involved in the Mid-States Craft Exhibition, this exhibit is one they should not miss. There are a number of really fine pieces, well made and imaginative. There is, of course, a large group of very worthwhile works and, of course, a few reasonable attempts.

The craftsperson who really knows his materials, tools, and techniques produces work with which the viewer becomes involved and is delighted.

Garret DeRuiter, "Jeweler's Scale," sterling, 15½" h (Museum Purchase Award)

NATIONAL JEWELRY INVITATIONAL "A DETAILED LOOK"

by Kelley Morris
(University of Wisconsin)

Mary Lee Hu, "Neckpiece No. 26," 11¼" h.
(courtesy of Yale University Art Gallery, American Arts Purchase Fund, 1978.86)
(photo by E. Irving Blomstrann)

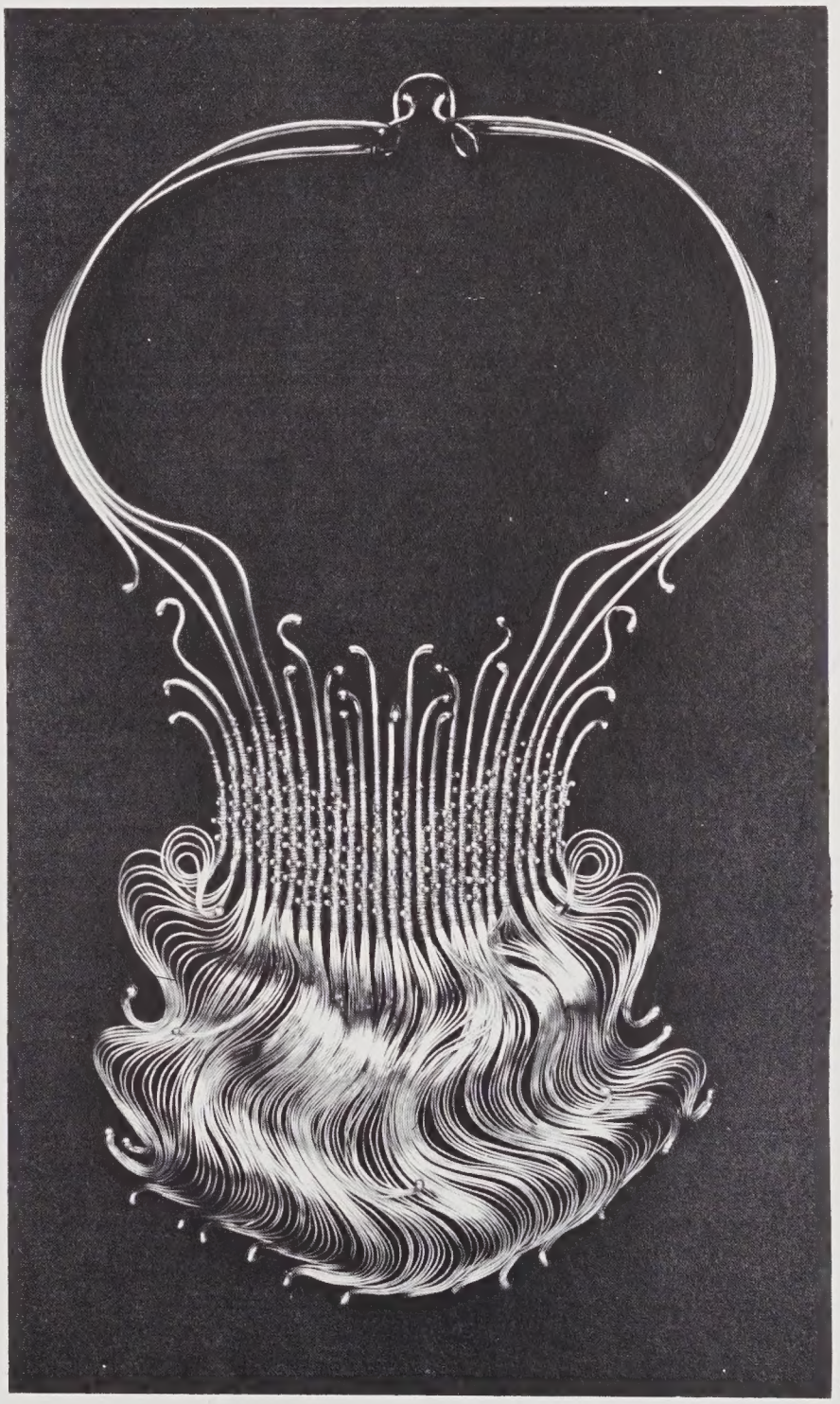
The National Jewelry Invitational "A Detailed Look" took place from Jan. 17 to Feb. 1, 1979. Participants included: Mark Baldridge, Jamie Bennett, Bob Ebendorf, Fred Fenster, Nilda Getty, Gary Griffin, William Harper, Richard Helzer, Mary Lee Hu, David Keens, Marcia Lewis, Tom Markuson, Richard Mawdsley, Jim Meyer, Robert Mitchell, Kelley Morris, Eleanor Moty, and Helen Shirk. The exhibition proved a tremendous success, particularly considering poor weather, and one of the highest attendance figures of recent times was registered at Crossman Gallery on the University of Wisconsin/Whitewater Campus.

Unfortunately, the show also set a local record for net loss. Locked and barred doors, screw-secured cases, and careful personnel did not prevent what detectives feel were two professional thieves from removing almost $30,000 worth of contemporary pieces from the gallery during the early morning hours of Feb. 1; just one day before the show was due to close. Of the 49 pieces exhibited, 36 were taken.

The aesthetic viewpoints portrayed ranged from traditional to conceptual; the extreme ends of the scale were probably best personified by Tom Markusen's machined bead neckpieces with primitive format, to David Keens' spiked brooches defying wearability.

While physical orientation of the work to the body was not Keens' suite, it appeared the overall direction of many of the artists was one of wearability. It was refreshing to witness such a high degree of cohesion between form and function in such a large number of works. A notable personification of this was the pieces exhibited by Helen Shirk. Two neckpieces, one with pendant, and a bracelet provided viewers with a combination of both cubistic and architectonic forms and excellent craftsmanship. The technical approaches of Richard Mawdsley and Gary Griffin, while being of totally different natures, were also outstanding and served to amplify their individual statements. Providing the color were the enamels of Jamie Bennett, William Harper, and Nilda Getty, as well as the fabricated, cast and machined acrylics of Richard Helzer and Kelley Morris. Harper's bright and chitoyant "Pagan Baby" pieces were in noticeable contrast to the subtle pastels of Bennett's "Shirt Triptych" and "Sleeve Pattern Diptych" framed and painted presentations.

It is the opinion of this reviewer that with the qualities and values of today's work being what they are, extreme care in both installations and security is paramount. The rather harsh lessons learned during this exhibition cannot be forgotten. I urge any individual involved in any exhibition to consider nothing too insignificant for consideration. While this invitational proved a marked success, the shine was dulled by the type or types of individuals that exist everywhere, and can find and exploit the smallest weakness.



TECHNICAL INFORMATION

SILVER INSTITUTE PUBLISHES TECHNICAL SILVER SUMMARIES

The Silver Institute studies more than 275 reports each month of new research done throughout the world on silver and silver products. Four times a year, the Silver Institute presents about 70 of these reports in a publication called New Silver Technology. These presentations are not simply abstract references, but each item is intended to be a readable summary of the new technology which has been developed. The names of those who did the work and the full addresses, showing where the work was done or reported, are also provided, as well as the patent designations, or the issue and page designations for the technical publications carrying the texts of the reports.

Goldsmiths Journal has selected eight of these summaries and is reprinting them with permission of the Silver Institute, Suite 1138, 1001 Connecticut Ave., Washington, DC 20036. We felt these were the most interesting, wide-ranging, and potentially applicable. Subscription to the New Silver Technology is available from the Silver Institute at $25 per year. Members finding these reports particularly interesting should subscribe directly to the Institute to insure a complete and uninterrupted supply of summaries.

IS IT STERLING?

Silver and turquoise jewelry crafted by the American Indian is in such great demand that many pieces of so-called Indian jewelry are now commercially manufactured. Some states have thus passed laws to protect the integrity of the Indian art.

Enforcement of these laws is achieved in part by determination of the true silver content of jewelry pieces. The ratio of silver content to copper content can now be determined with a model 800 energy dispersive X-ray spectrometer manufactured by Finnigan Corp. of Sunnyvale, CA. And this X-ray spectrometry provides very rapid analyses of silver jewelry without damaging these expensive pieces in any way.

A calibration curve is provided which makes it possible to evaluate the silver content from the ratio of the K alpha X-ray peak intensities for silver and copper. Nine standard samples with different relative concentrations are prepared from finely ground powders of silver nitrate and copper oxide. Thus a prepared standard containing 61.6% elemental silver and 38.4% elemental copper, for instance, has a peak intensity ratio of about 0.9. The ratio for a standard containing 92.5% silver and 7.5% copper (equivalent to sterling silver) is about 6.0. The ratio continues to increase as the silver content is increased above the 92.5% of sterling, with a sample containing 94.2% silver having a peak intensity ratio of 7.83. (In English)

Nelson E. Welch and Donald W. Hannah, New Mexico State Police Crime Laboratory, Santa Fe, NM 87507, *Finnigan Spectra*, Dec. 1976, volume 6, issue 2, pages 1-2.

CLAD COINS EXPLAINED

Clad coins have existed in the United States since 1965. These coins are composed of a core with two outside layers of an alloy bonded to it. Dimes and quarters from 1965 and later, contain copper and nickel but no silver; fifty cent pieces from 1965 through 1970 contain 40% silver, but from 1971 on contain no silver. The present Eisenhower dollar, minted for circulation, contains copper and nickel but no silver.

The ten and twenty-five cent pieces dated from 1965 and later, consist of a copper core with a layer of 75% copper-25% nickel alloy on either side of it. The fifty cent and the Eisenhower dollar pieces, from 1971 forward, are also made in this same manner. The 25% nickel in the coins creates the silvery appearance that give some the erroneous impression that these coins are silver.

However, the 1965-1970 half dollars, and the proof and uncirculated 1965-1970 Eisenhower dollars, consist of a copper-silver core composed of 21% silver and 79% copper, with outer layers made of 80% silver and 20% copper. The total silver content of these coins is 40%, while copper makes up the remaining 60%.

In an attempt to hide the core, the U.S. Mint experimented with various methods and, with some coins, managed to get the outer clad layers to "wrap around" the core, covering it from view. Coin collectors have found that some half dollars have been altered by applying a coat of silver plate to the edges, after the coins left the Mint.

A coin should never be damaged in an attempt to test its composition. An effective method for identifying the silver content in a coin, is to precisely weigh it. A 90% silver half dollar will always weigh within 4 grains (.26 gram) of its standard weight of 192.9 grains (12.5 grams). A 40% silver fifty cent piece will always weigh within 4 grains (.26 gram) of 177.5 grains (11.5 grams). The non-silver half dollar will weigh 175.0 grains (11.3 grams). The latter can also be identified by its high copper alloy core.

Alan Herbert, Krause Publications, Inc., Iola, WI 54954, *Numismatic News*, 1977, Volume 26, No. 12, page 16.

PARTIAL SILVER COATING ON ALUMINUM

An improved process for depositing silver onto aluminum uses intermediate layers of zinc and copper to increase the adhesion of the silver coating.

Zinc is first deposited on the aluminum by electrochemical substitution. For best results the zinc is applied over an area which is larger than the area which is eventually to be covered by silver.

Copper is subsequently deposited by electrochemical substitution over nearly all the zinc. A narrow margin of zinc, however, remains exposed around the periphery of the area covered by copper.

Finally, a strongly adherent layer of silver is coated onto the copper. This layer can also be deposited by electrochemical substitution since the four metals are characterized by increasing "nobleness" of electrochemical potential, from a low value for aluminum to a high value for silver. (In Japanese)

Takanobu Shirato, Takeo Kohata, and Rikio Suzuki, Hitachi, Ltd., 1-5-1 Marunouchi, Chiyoda-ku, Tokyo, Japan, *Japanese Kokai Patent* 77 92,833, Aug. 4, 1977.

DENTAL AMALGAM STABILIZATION BY SELECTIVE INTERFACIAL AMALGAMATION

Many special alloy formulations have previously been proposed in attempts to reduce the amount of corrodible gamma-2 tin-mercury phase in dental restorations. A completely different approach is now being taken towards eliminating corrosion due to the presence of the gamma-2 phase.

The cavity in the tooth is first coated with a suspension of fine particles of pure metallic silver. Once this special coating dries, any conventional amalgam alloy is placed in the cavity in the usual manner. The amalgam and the silver coating interact over a thickness of 10 to 500 microns to form a corrosion resistant gamma-1 silver-mercury amalgam. Use of the silver coating to make the interface between the tooth and the amalgam corrosion resistant is important since the corrosion of the gamma-2 phase generally starts along this interface.

Although still in the early stages of development, the technique of coating a cavity with a silver suspension shows considerable promise for the future. As yet, the work to determine a clinically ideal silver suspension has not been completed; but some requirements for its optimization have been identified. It is found, for instance, that the suspension should contain a high concentration of the pure silver particles. A suspension containing 89% silver is notably superior to suspensions with lower silver concentrations. Other parameters which influence the suitability of a given suspension include the type and concentration of both the binder and the solvent, and the silver particle size and shape. (In English)

L.D. Zardiackas, G.E. Stoner, and F.K. Smith, Department of Materials Science, School of Engineering and Applied Science, University of Virginia, Charlottesville, VA 22901, *Biomaterials, Medical Devices, and Artificial Organs*, 1976, volume 4, issue 2, pages 193-203; and *Journal of the Electrochemical Society*, 1976, volume 123, issue 11, pages 1596-1598.

METHODS FOR STRENGTHENING SILVER

A wide variety of processes are used to strengthen silver. The physical bases and the most common applications are reviewed for each of the six general categories of strengthening processes.

Reinforcement strengthening is achieved by the inclusion of fibers. Steel fibers are particularly suitable. The elastic modulus of silver containing 36% by volume steel fibers is 130,000 Newtons per square millimeter. This high elastic modulus makes such materials very well suited for a resistive wire strain gauge.

Whereas fibers reinforce silver, the other five techniques all strengthen silver by decreasing movement of dislocations. These other procedures include deformation strengthening, grain boundary strengthening, alloying of the silver with other metals, precipitation hardening, and dispersion hardening.

The high ductility of silver, for instance, makes it possible to deform silver by more than 90% without annealing. Cold working deformation of silver strengthens silver with almost no alteration of silver's other physical properties.

By contrast, a number of mechanical properties are dependent on the size of grains in the silver matrix. Grain boundaries act as terminal points for dislocations, thereby hindering the movement of the dislocation. The size of the grains in polycrystalline silver can easily be changed by heat treatment.

Addition of small amounts of alloying metals is a very important means of strengthening silver. A very hard and durable alloy for flatware and jewelry may contain 90% silver, 5% copper, 2% zinc, 2% tin, and 1% indium. For holloware a more ductile, but still quite hard, alloy can be used such as one containing 91% silver, 8% copper, and 1% cadmium. (Both of these alloys qualify as "coin silver" with 90% or more silver content, rather than the 92.5% silver content of sterling).

Both precipitation and dispersion strengthening are achieved by introducing particles of one or more other elements into the silver. These particles result in the presence of at least one additional phase in the silver matrix. Silver strengthened by particles is particularly suitable for electrical applications since there is a very limited influence of the particles on the electrical conductivity.

Internal oxidation of alloys is a well known process for the dispersion hardening of silver alloys which are to be used for electrical contacts. The internal oxidation yields a dispersion of oxide particles. These particles are insoluble in the silver matrix at temperatures ranging nearly up to the melting point of silver.

Precipitation hardening is achieved through addition of an excess of a metal which is soluble in silver. The degree of solubility is determined by temperature. Thus, when a silver alloy containing 7.3% copper is quenched from 770 C (1418 F) to 200 C (392 F), copper which was dissolved in the silver at the higher temperature becomes excessive. This supersaturation of copper causes the formation of a normal saturated phase together with a second precipitated phase. This results in hardening of the material to a Vickers hardness of 160. (In German)

D. Stockel and M. Dihlmann, Firma G. Rau, Postfach 1440, Kaiser-Friedrich-Strasse 7, D-7530 Pforzheim, Federal Republic of Germany, *Metall (Berlin)*, 1977, volume 31, issue 7, pages 723-725.

IMPROVEMENTS IN OR RELATING TO ALUMINUM SOLDERING

It has long been known that the inclusion of silver in solder greatly improves the corrosion resistance of soldered joints. Extensive corrosion tests on a new family of lead-tin-silver soft solders reveal that the optimum amount of silver required for good corrosion resistance depends strongly on the amount of tin present.

The new flux-cored soft solders have a melting point below 300 C (572 F) and are thus particularly suitable for soldering aluminum. It is desirable to include at least 10% tin in the solder alloy to achieve good wetting of the aluminum. Moreoever, the tin makes it easier to draw flux-cored wires of the solder.

For a given concentration of silver, however, good corrosion resistance is only realized if the tin content of the solder does not exceed the maximum tin concentrations given in the following table.

Silver Con. (% by weight)	Maximum Tin Con. (% by weight)
7%	60%
4%	45%
2%	35%
1%	25%
0.5%	18%

The above values are determined by subjecting soldered aluminum joints to accelerated corrosion in a brine solution.

One preferred flux-cored solder, for instance, contains 2% silver, 24% tin, and 74% lead. This alloy is used to solder together two pieces of SIC grade (99+%) aluminum. After more than 200 days in a brine solution, the joint made with this silver solder remains corrosion resistant and strong. By contrast, a joint formed by bonding the aluminum with a solder containing no silver is corroded and fails in only 1½ days. (In English)

Gordon Francis Arbib & Bernard Michael Allen, Multicore Solders Ltd, Kelsey House, Wood End Lane, Hemel Hempstead, Herts., England, *British Patent* 1,478,644, July 6, 1977.

SILVER-BASED COMPOSITE REINFORCED WITH LONG SILICON CARBIDE FILAMENTS

Silver reinforced with fibers of silicon carbide (SiC) possesses increased strength and wear resistance. The reinforced silver is also highly resistant to oxidation and corrosion.

The silicon carbide fibers are prepared by thermal decomposition of an organic silicon polymer. These fibers are about 50 millimeters long and between 0.01 and 0.02 millimeter in diameter.

Equal amounts of molten silver and silicon carbide fibers are formed into a rod under a partial vacuum of 10^{-3} torr (0.13 pascal). After quenching, the reinforced rod can be machined.

This rod has a tensile strength of approximately 190 kilograms per square millimeter (1,860 megapascals or 270,000 pounds per square inch). The high concentration of silicon carbide, however, increases the electrical resistivity to 7.8 microohm-centimeters compared to a resistivity of 1.6 microohm-centimeters for pure silver. (In Japanese)

Seishi Yajima and Masaaki Hamano, Research Institute for Iron, Steel and Other Metals, Sendai, Japan, *Japanese Kokai Patent* 77 70,929, June 13, 1977.

HYDROGEN SULFIDE INDICATOR

Tarnish of silver can essentially be prevented if the concentration of hydrogen sulfide in the surrounding environment is kept below a critical level. A device has now been designed which changes color when the continuous hydrogen sulfide concentration of the air reaches the level at which significant tarnishing of silver would begin.

Tarnish generally results from extended exposure. Thus, instantaneous or transient exposures to hydrogen sulfide are not registered by the new device.

The sensing device allows the surrounding air to pass through a small enclosed colume. Contained within this enclosure is the composition which changes color in the presence of hydrogen sulfide.

One preferred composition is prepared with a saturated solution of bismuth nitrate ($Bi(NO_3)_3.5H_2O$) in 10 milliliters of 50% nitric acid. Porous ceramic beads which serve as a support are mixed with this solution. The mixture is gradually heated under nitrogen to a temperature of 300 degrees C (572 degrees F). After one hour at this temperature the mixture is cooled to give a white substance which is used as the indicating agent.

The color changes from white to tan during just one hour of exposure to a hydrogen sulfide concentration of 1 part per million. Whenever this color change is observed, steps can be taken to improve the environment before tarnishing of the silver begins. (In English)

Robin A. Sinclair and Eileen A. Glasspoole, Minnesota Mining and Manufacturing Co., 3M Center, St. Paul, MN 55101, *United States Patent*, 4,019,865, April 26, 1977.

INFORMATION

ANNOUNCEMENTS

EVINS APPALACHIAN CENTER DEDICATED

Cookeville, TN—The $5 million Joe L. Evins Appalachian Center for Crafts on nearby Center Hill Lake was formally dedicated in Friday ceremonies, and full management responsibility for the center was turned over to Tennessee Tech University by Tennessee Arts Commission.

The center is being built with grants from the federal Appalachian Regional Commission, and construction is due to be completed this spring. The center is designed to preserve and promote crafts in the 13-state Appalachian Region.

Evins said the new center which bears his name will be "a trade school for the crafts" which will also teach business skills and "enrich our lives and heighten the ideals of our free enterprise system."

Governor Blanton said the center "opens new economic and cultural doors to the future while it preserves and protects the traditions of the past." Blanton said that Tennessee leads the nation in funding arts and crafts projects.

The center is to offer an educational program which will include instruction in crafts techniques in wood, glass, metal, clay and fiber, as well as business courses designed to help craftsmen market their goods.

Operation is to begin this summer with crafts seminars and workshops, and the full-scale instructional program offered by Tennessee Tech is to start in the fall.

Plans called for Tennessee Tech to administer the educational programs of the center from the beginning, but the newly-signed contract delivered Friday also gives the university management control of all phases of the operation.

Tennessee Tech is to provide fiscal management, physical plant operation, and student services management, as well as operating the educational programs of the center. Personnel of the crafts center will be employees of the university.

The university's plans call for a bachelor's degree program in the area of crafts to be developed in conjunction with the program offerings at the center. Curriculum development already has begun, and plans for that degree program could be submitted to the state higher education agencies later this year.

The crafts center is located on a portion of the 560-acre tract which is the shoreline preserve of the Tech Aqua biological research station operated by the university. The center can accommodate 128 residential students in lodges overlooking the lake, but total enrollment may eventually reach 400 to 500. Part-time students who attend the center for short periods to study with master craftsmen will make up most of the enrollment, President Roaden said.

The center will offer an extensive continuing education program in addition to courses offered for university credit.

CRAFTS SCHOOL CHANGES NAME AND MOVES TO NEW CAMPUS

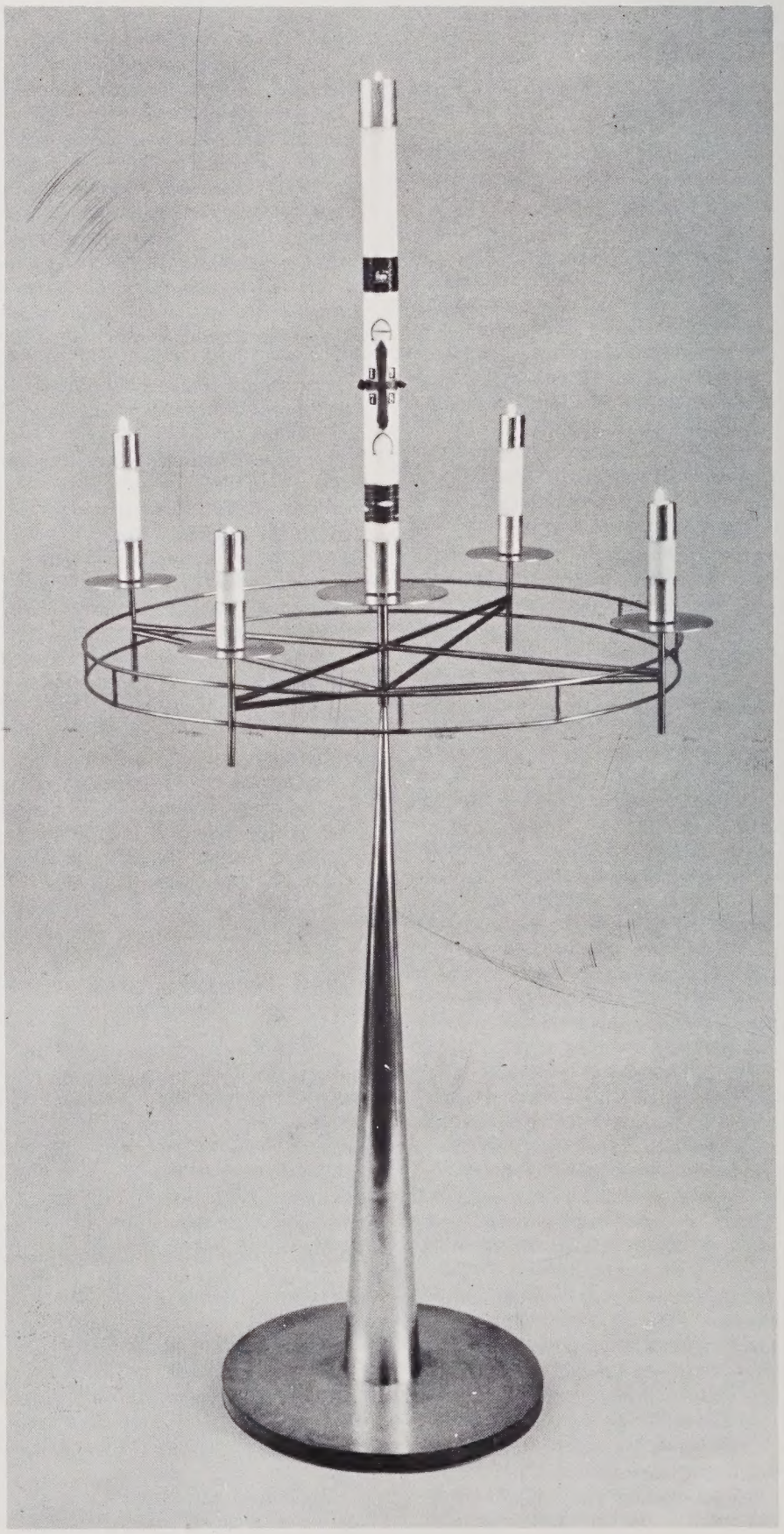
The School of the Arts and Crafts Society of Portland has voted to change its name to Oregon School of Arts and Crafts. Adoption of the change was recommended especially since the school will soon expand from a crowded one-building crafts school to an eight-building, 7¼ acre campus.

Spring Term classes are scheduled to start at the new location at 8425 S.W. Barnes Rd., Portland, OR, on April 2.

ANNOUNCEMENTS

Grace Lutheran Church, Niagra Falls, NY, recently commissioned Fredric DeVantier to create a candlestand. This will hold a paschal candle which is used to signify the presence of Christ during the worship service.

During the season of Advent, the wreath portion is added and interwoven with pine branches, one of its candles being lighted each week preceding Christmas. The work has been designated as the Norman Meitz Memorial.



Fredric DeVantier, candlestand, copper, red & yellow brass, oak, 58" h —photo by Joseph Rocco

ON THE MOVE: THE MUSEUM OF CONTEMPORARY CRAFTS

A unique, offbeat museum is on the move: after 22 years, New York's Museum of Contemporary Crafts has closed its doors at 29 W. 53rd St., and has reopened across the street in renovated space at 44 W. 53rd St. this April.

This move was prompted by the Museum of Modern Art's purchase of the Museum of Contemporary Crafts building in Oct. of 1978 as part of MOMA's expansion program.

The museum houses, in addition to its exhibition space, a publications selling area, museum offices, the American Crafts Council library, and an area for the study of the museum's Permanent Collection which documents 20th century American contemporary crafts. The American Crafts Council executive offices and the editorial offices of its magazine, Craft Horizons, which were formerly located in this building, have relocated to 22 W. 55th St.

"We will continue our pioneering program of organizing major craft exhibitions and touring them to art centers throughout the country," commented Paul J. Smith, director of the Museum of Contemporary Crafts. "In 1979, our exhibitions will be presented in 22 locations across the nation." The museum reopened with the premier of a new handmade furniture show sponsored by the Hardwood Institute and the National Endowment for the Arts.

Simultaneously, larger facilities are being explored to eventually house the Museum of Contemporary Crafts and its parent organization, the American Crafts Council, in one location with expanded space for increased activities and a display area for the museum's Permanent Collection.

The Museum of Contemporary Crafts was founded 23 years ago by the American Crafts Council, through the efforts of Mrs. Vanderbilt Webb, at a time when few institutions presented the work of American craftsmen and most people were unaware of the vitality and superb quality of American crafts.

"Since 1956, when the Museum of Contemporary Crafts was founded as the only museum in the U.S. devoted exclusively to showing contemporary crafts," said Mr. Smith, "the work of over four thousand artists has been shown, many for the first time to a national audience."

"There has been an explosion of interest in contemporary crafts," said Samuel Scherr, President of the American Crafts Council. "Museums are beginning to acquire the work of contemporary craftsmen, and there is a growing recognition and appreciation of crafts by the arts community, by collectors and designers as well as the public."

The exhibitions of the Museum of Contemporary Crafts have been innovative and far-reaching. In 1958 it presented the first major retrospective on Louis Comfort Tiffany. The first exhibition in New York of sculptural textile art, entitled WOVEN FORMS, was held in 1963 and influenced subsequent exhibitions at the Stedelijk Museum in Amsterdam and the Bellerive Museum in Zurich. Numerous thematic exhibitions have been organized by the Museum, such as THE DOOR, THE BED, HOMAGE TO THE BAG, PLASTIC AS PLASTIC, COOKIES AND BREADS: THE BAKER'S ART, MADE WITH PAPER and THE GREAT AMERICAN FOOT. These have included a broad range of artists and given a fresh focus to objects around us.

The Museum of Contemporary Crafts has also organized exhibitions of new talent through the YOUNG AMERICANS program, nationwide competitions sponsored by the American Crafts Council since 1951.

The Museum of Contemporary Crafts has been a leader in participatory and experimental programs, such as MAKE IT, WEAR IT, SHARE IT to heighten the awareness of the public of the creative process.

The Museum of Contemporary Crafts is a consultant and advisor to art institutions nationally and internationally at a time of increased interest in craft exhibitions and acquisitions. Paul J. Smith, director of the Museum since 1965, traveled 30,000 miles as a consultant with Lee Nordness to organize OBJECTS: USA, the first major craft collection purchased by the Johnson Wax Company. The collection was shown in 115 American and European cities and a major segment has recently been given to the Museum's Permanent Collection. This past year Mr. Smith was a consultant to the first exhibition of American crafts held at the Vatican. He is currently a consultant to the 1980 Winter Olympics, which will include a craft exhibition at Lake Placid.

The American Crafts Council, which sponsors the Museum of Contemporary Crafts, has been the leading organization for contemporary crafts in the U.S. since 1943. Those interested in receiving information about contemporary crafts, and supporting the Council's activities, can become a member of this national, nonprofit organization.

"We are looking forward to a bright future," commented Mr. Smith, "in response to the growing demands of a greatly expanded craft audience and increasing numbers of craft artists."

NEW TRENDS NOTED AT WINTER MARKET SCREENING

350 Top American Craftspeople Awarded Places in February Show

Several interesting trends were noted as judges completed a rigorous two-day screening session recently to select 350 craftspeople for exhibition space at the third annual Winter Market in the Baltimore Civic Center, February 21 to 25. More than 1,100 craftspeople who live and work in states east of the Mississippi submitted 5,500 slides in the competition for space in the exposition which is organized by American Craft Enterprises, Inc.

"Attending these screenings over the years," said Ms. Sedestrom, President of American Crafts Enterprises, Inc., "I am impressed by the continuous innovative quality seen in the work of craftspeople. There, in the slides, is visual evidence of their desire to explore, to introduce, to pioneer the new and different. It is the change and diversity which makes each screening exciting. New trends are always being observed. For example, in the category of clay, we saw more dinnerware than in the past years. I believe Rosalynn Carter's use of ceramics at the White House luncheon in 1977 has stimulated general interest in dinnerware, and has encouraged American potters to produce a variety of styles and designs."

Ms. Sedestrom remarked on the predominance of silver jewelry submitted in the competition for space at the exposition. "The price of gold is prohibitive for many craftspeople," she said. "As a result, we are seeing more imaginative and dynamic work being done in silver. There is a marked Art Deco influence, which appears in geometric shapes and forms, and, after a long absence, large brooches are beginning to appear.

"I am always pleased to see flexibility and am once again aware of the willingness of craftspeople to experiment," said Ms. Sedestrom. "For example, the combination of forged iron with ceramics was unusual this year. We saw slides of a hanging flower pot suspended in a forged iron bracket, and a ceramic teapot with a forged iron handle. These works exhibited a sure command of both media."

Turning to the originality of the work exhibited at A.C.E. shows, Ms. Sedestrom said, "Recently, a prominent trade magazine referred to the Northeast Craft Fair in Rhinebeck as the 'birthplace of ideas,' and suggested that buyers can find there 'a bonanza of superb quality, artistic vigor and originality.' As the editor points out, many of the craftspeople who exhibit at our markets are still very much in the explorative stage of their work, still looking for a distinctive style which will build consumer acceptance and demand. These people are continually coming up with original, creative approaches to their media. And, of course, new forms such as soft sculpture and macrame were born in the heads and hands of inventive craftspeople and then found their way to the commercial world."

Other craft events sponsored by American Craft Enterprises include the Spring Market of American Crafts in St. Louis, the Northeast Craft Fair held in Rhinebeck, New York, and the Pacific States Craft Fair in California.

American Craft Enterprises, Inc. is a subsidiary of the American Crafts Council.

DE BEERS AND THE DIC ANNOUNCE CHANGES FOR DIAMOND COMPETITIONS

Since the awards ceremony in Paris celebrating the 25th anniversary of the Diamonds-International Awards, De Beers has reviewed their strategy and policies with regard to the future organization of both the Diamonds-International Awards and the national Diamonds Today competitions.

In undertaking this review, De Beers has taken into consideration comments from the jewelry trade and entrants in the different competitions. One of the main considerations has been the proliferation of jewelry design competitions throughout the world and the pressure this puts on entrants of continuously preparing designs on an international and national basis.

De Beers has therefore decided that the Diamonds-International Awards will be organized every other year, with significant changes in the timing of the judging and awards ceremony, which we believe will make it easier for entrants to participate. In the intervening years between Diamonds-International Awards, De Beers will continue to sponsor national design competitions which, in most markets, are called Diamonds Today. The Diamonds Today Competition will now have a special category for jewelry students, this is to replace the Diamonds Tomorrow competitions. It is believed that this future arrangement will ensure greater emphasis on these two different events and result in greater publicity in the individual markets for two separate competitions.

The timing for the next Diamond-International Awards will be as follows: The rules and entry forms for the 1980 competition will be dispatched in the summer of this year, with the judging taking place at the end of October in New York. The presentation of the awards will be in London in the spring of 1980. This will allow the collection to be toured to major cities around the world for important exhibitions and journalist forums.

As you are aware, the competition last year was judged on finished pieces for the first time. This created numerous problems in the transportation of over 600 pieces to New York and incurred considerable cost in insurance and security. It has therefore been decided to revert to sketches, which again should make it easier for entrants. Between the judging in October 1979, there will be approximately four months in which the prize winners have time to make up the finished pieces.

De Beers hopes that all entrants understand the various reasons for these changes, which we hope will contribute to the maintenance of the Diamonds-International Awards as the premier international jewelry design competition.

SHHG RECEIVES GRANT FOR CRAFT ADMINISTRATORS CONFERENCE

Southern Highland Handicraft Guild is the recent recipient of a grant of $2,500 from the Southern Arts Federation. This money along with a previous grant of $10,000 from the Appalachian Regional Commission will be used to sponsor a conference for regional craft administrators.

The conference will focus on financial management of craft organizations and promote communication and cooperation between their leaders. Knowledgeable, experienced professionals will conduct workshops and panel discussions in the areas of budgeting, fund raising, shop operation, and fair/festival production. Some of the featured workshop leaders will include Eudora Moore, Crafts Coordinator for the National Endowment for the Arts; Carol Sedestrom, President of American Craft Enterprises; and Rude Osolnik, woodworker from Berea, KY.

The Blue Ridge Assembly Conference Grounds in Black Mountain, NC will serve as the conference site, and the dates are April 19-20, 1979. A registration fee of $45 covers all conference activities and meals. The cost of lodging varies, ranging from $33 to $57 for all three nights. For further details, write to: Craft Administrators Conference, Box 9545, Asheville, NC 28805.

A FIRST FOR BALTIMORE

Lunchtime Fashion Presentation by Julie, Madison Avenue

Julie Shafler, of Julie's Artisan Gallery, Madison Ave., New York, staged a lecture-demonstration and fashion presentation on crafts as wearable art on Feb. 23, in the arena area of the Baltimore Civic Center.

The time of Ms. Shafler's program was coordinated with employees of the downtown Charles Center in mind: Fashion Show-goers entered the Civic Center, purchased fashion show tickets for $1.00, had a quick lunch in the Winter Market dining room, enjoyed the fashion show at 12:30, and were back at their desks by two o'clock.

"Wearable art is a phenomenon unique to the U.S.," said Ms. Shafler, who has lectured widely on clothing as an art form. "It is a barometer of now, of a specific moment in history."

Julie's program is part of the 3rd annual Winter Market held in the Baltimore Civic Center, Feb. 23,24, and 25. The Winter Market is the nation's largest indoor craft event and has provided a new direction in American crafts.

NEW DIRECTOR AT BROOKFIELD CRAFT CENTER

The Brookfield Craft Center in Brookfield, CT, announces the appointment of Harvey Jeacock to the position of Resident Director. Celebrating its 25th anniversary in 1979, Brookfield is a non-profit educational organization operating a trimester school, open to anyone interested in learning or improving their skills in a craft.

As a spinner, weaver and basketmaker, Mr. Jeacock has been a student at the Craft Center and a member of its Advisory Council. He is a member of the Handweavers Guild of CT, the Early American Industries Assn., Vice President of Antique Tools and Trades in CT, and was formerly manager of Graphic Services for the Winchester Division of Olin Corp.

GOLD WORKING TOWARDS STRONGER CURRENCY

Twelve countries have taken advantage of the current provisions for acquiring gold from the International Monetary Fund at the prices set by the IMF monthly gold auctions and have added 1,456,000 troy ounces to their gold holdings during the past nine months, according to The Gold Institute.

Following the increases in their gold backing, the value of their currency units in the U.S. dollars increased for seven of the countries. The Managing Director of The Gold Institute, Richard L. Davies, said the seven nations with stronger currency units are Malaysia, Philippines, Cyprus, Mauritius, Tanzania, Kenya, and India. Currency values remained unchanged for Korea, Nepal and Mexico; and there was a small decline of 2.8% in the dollar value of the currency unit of Colombia.

"Of these gold acquiring nations whose currencies strengthened, Malaysia and the Philippines issued some of their 1977 currency as gold coinage, and Cyprus and Mauritius issued some of their currencies as gold coins in 1978," noted Davies.

The Gold Institute/L'Institut de l'Or is the developmental, technical and industrial information arm of leading producers and suppliers of gold and gold products in nine nations.

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VISUAL ARTS TO FUND "BUILDING ARTS"

(courtesy of *The Cultural Post*, Issue No. 21, Jan./Feb. 1979)

"Crafts have always been associated with survival, as in the making of clothes and tools," Visual Arts program director James Melchert told the National Council on the Arts at its December meeting.

"Today, some craftsmen are designing equipment for harnessing solar and wind energy and building houses that let them live sympathetically with the environment. But their aims are not just utilitarian; they want roofs over their heads that are aesthetically satisfying." Melchert was explaining the creation of "Building Arts," a new category of funding in the Visual Arts Program's 1980 guidelines.

The purpose of "Building Arts" is to encourage artists and craftsmen who are working on new designs, materials, and techniques for the construction of buildings. Because of the Endowment's general policy against supporting construction, however, the new category will fund only research and planning projects—and maximum grant amounts will be $5,000.

Research grants will go to individuals involved in the creative design of building components — like hardware, windows, bathroom fixtures, lighting fixtures, and tiles — or innovative applications of construction techniques — like concrete forms, sandblasting, masonry, and woodworking. Planning grants will go to individuals for the design of structures and sites that integrate arts and crafts into landscapes, architectural embellishments, and material selection. Also eligible will be planning projects for such creations as handmade houses; decorative landscape structures like gazebos, fountains, and parks; and buildings that use traditional techniques — adobe construction, stone-fitting, stained-glass.

Another major shift in next year's Visual Arts Program, under "Crafts Exhibition Aid," is a dramatic boost — from $15,000 to $50,000 for major exhibitions. The program's intention is to encourage museums to organize more contemporary crafts exhibitions with well-prepared, scholarly catalogues in support. The Visual Arts Panel views the change in the grant maximum as temporary, hoping that as the quality of crafts exhibitions increases, the Endowment's Museum Panel will begin funding more of these exhibitions.

Other alterations in the crafts section of the program include the introduction of "Crafts Projects" grants — up to $3,000 to individuals for specific, short projects. (These grants will not replace the $10,000 "Craftsmen's Fellowships".)

Other Visual Arts changes:

† "Workshops/Alternative Spaces" becomes "Artists' Spaces" and will now administer grants up to $30,000 — up to $20,000 (the current maximum) that must be matched by non-federal funds, and up to $10,000 for artists' fees.

† "Artists, Critics, Photographers, and Craftsmen in Residence" are now eligible for up to $2,000 rather than $1,500.

† "Visual Arts in the Performing Arts" will be shelved as a separate category because of few and disappointing applications. The program plans to continue funding this kind of project through its "Services to the Field" category, however.

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PUBLICATIONS

The Quality Crafts Market is now available at new subscription and renewal rates: 1 year (12 issues) $24; 2 years $44; 3 years $59. For further information, write: The Quality Crafts Market, 521 5th Ave., Suite 1700, New York, NY 10017.

An illustrated catalog will be available (April 6-August 19) on the work of Olaf Skoogfors, 20th Century Goldsmith, from the Renwick Gallery, Smithsonian Institute, Washington, DC 20506.

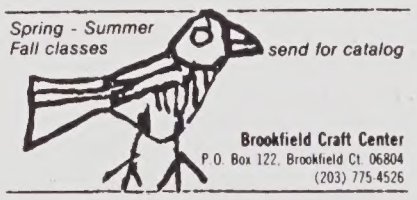
New Silver Technology contains 70 new developments in the ways to use silver, which are reported and organized in summary form. They are under 20 industrial categories in the Jan. 1979 issue of the quarterly publication. Persons interested in subscribing can do so by sending their check for $25 made payable to: The Silver Institute, 1001 Connecticut Ave., N.W., Washington, DC 20036.

To order the following books, write to: Spectrum Books, Dept. SPi, Prentice-Hall Inc., Englewood Cliffs, NJ 07632.

Soft Jewelry by Nancy Howell-Koehler; explains the easy-to-do techniques of creating soft jewelry; $6.95, (82252-8).

Jewelry Making by Dominic Di-Pasquale and Jean Delius, S.U.N.Y. Oswego; an illustrated guide to technique which helps students develop needed skills; $4.95, (50982-8).

The Crafts Report, the newsmonthly of marketing, management and money for craft professionals. For subscription information, write: The Crafts Report, 700 Orange St., Wilmington, DE 19801.



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FILMS & SLIDES

The Gallery of Contemporary Metalsmithing has compiled a slide set of its exhibition "Marriage Treasures '78: Wedding and Engagement Rings", featuring work by Barry S. Merritt, Sandra Zilker, and Nick Tussing. For more information, please contact the Gallery of Contemporary Metalsmithing, 250 Mill St., Rochester, NY 14614.

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PEOPLE.

J. EGGENBERG– AUTOBIOGRAPHY

After nearly a four-year stay in Germany and England, I have come back to my hometown Berne and am now living in the farmhouse with a marvellous view of the Alps. It is a great change from the big city and the discovery has enriched my spirit.

I was born in Berne in 1947, the eldest of four children. My father is a drawing teacher and painter and I experienced through him a colourful and easy childhood. Since my early school years I recognized that I had more skill in my hands than with my arithmetic, so I spent my free time with handwork and drawing. I was fascinated by two things: nature and technology. The walls of my room were filled with ballpoint pen drawings of single grassblades and aeroplanes, while cardboard rockets were standing around everywhere. Technology lead me to new adventures with nature and skindiving and crosscountry skiing became my passions. I still love these activities because they keep me fit and in exercising them, I find satisfaction and new ideas.

After leaving school in 1966, it was clear to me that I had to choose a profession connected with art. There were many possibilities, including stone mason, designer for advertising, etc.; yet none of these seemed just right, so I went to a private school for another year to think it out. One day my godfather mentioned the profession of goldsmith and, instantly I knew that this was it.

I began my apprenticeship in 1967 with the jeweller H. Stadelmann in Berne. I had very good training there and also the opportunity to design, which was an exception at that time. Even before my four years of training concluded, I was able to take part in a competition (together with four other artists) called "Youth Art Prize of Berne" in 1969. Was this the answer to the question of having chosen the right profession? In any case, it was a great excitement to me and perhaps the beginning of finding my own style.

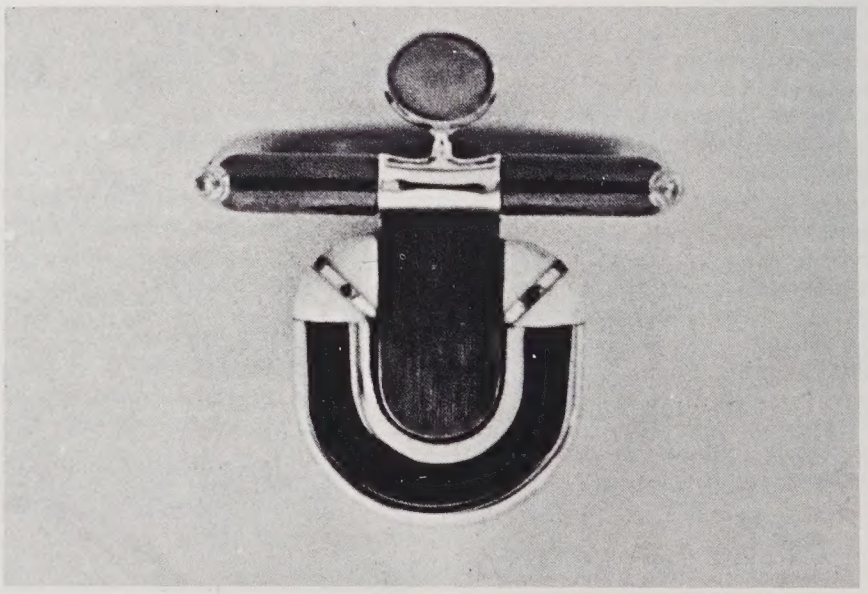
I passed my examinations in 1971, yet suddenly had the impression that I had learnt nothing. I knew little of engraving, enameling, setting of stones and chasing. My boss, Mr. Stadelmann, encouraged me to attend further professional training at the school in Schwabish Gmund, Germany, so I applied and was admitted in 1973. In autumn 1974, I left Berne and moved to Schwabish Gmund. The thought of becoming a student made me uneasy, but the fact I was allowed to go to this well known school enthused me.

I discovered the large variety of different methods to be studied there and found everything of which I had dreamed. Slowly it was clear to me, what jewellery can be and what it should be. For years I had designed jewellery with precious metals and precious stones, but it wasn't until now that I realized the design was the most important factor, not the material itself. Due to learning all the different goldsmithing methods like engraving, setting of stones, etc., a new world opened up to me, which I was glad to find.

The work I made in Schwabish Gmund was exposed in the Handwerkermesse in Munich in 1975 and in London Goldsmiths' Hall in 1976. I left the school in spring 1976 and began to work in London with Leo and Ginni de Vroomen. It was good to work for another goldsmith after the 1½ years of school. I had to put my ideas in the background and learn what others think. I learnt a lot in this workshop, technically and also in designing, and I was impressed again with the variety the work of a goldsmith bears in itself. It became clear to me that as a creative goldsmith, I had to choose a direction of my own.

It was then I discovered three important points: (1) with the intention to create jewellery of a rather revolutionary character, jewellery that might be found in art galleries, museums, and journals, it is important to have luck, perseverance and good self-management, whereas the financial success can be insecure; (2) the second possibility is to make compromises in your work, to have a more secure financial basis in the commercial and traditional world; (3) the third way is to submit totally to the consumers desires, to make cheap jewellery, to find the method of casting your best helper.

J. Eggenberg, ring (can be worn as pendant), silver, steel, 18k gold, ivory, opal, leather and diamond, 22 mm



"I was always fascinated by two things:

"The walls of my room were filled with drawings of single grass-blades and aeroplanes, while cardboard rockets were standing around everywhere."

J. Eggenberg, necklace, silver, 18k gold, gold-plated and leather, diamond and koralle (bottom left)

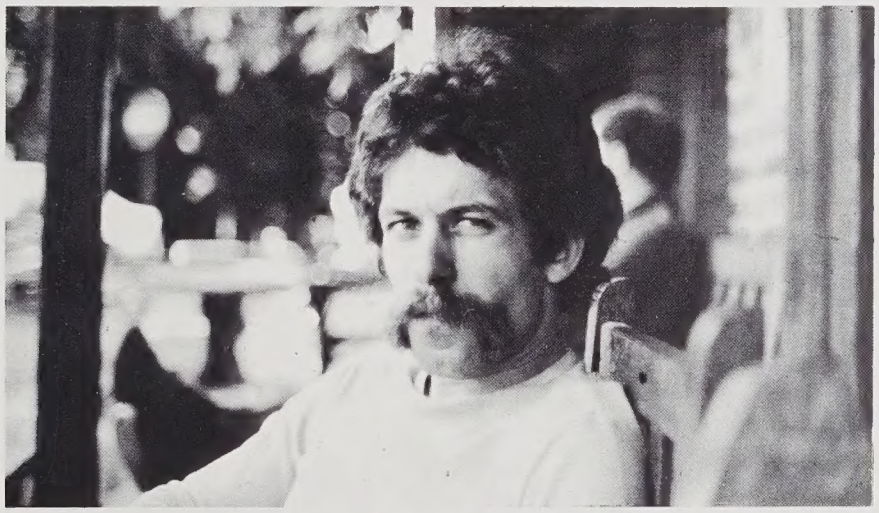
J. Eggenberg, neckpiece, gold, silver, (blue) steel and diamond, 5.7 cm w (below)

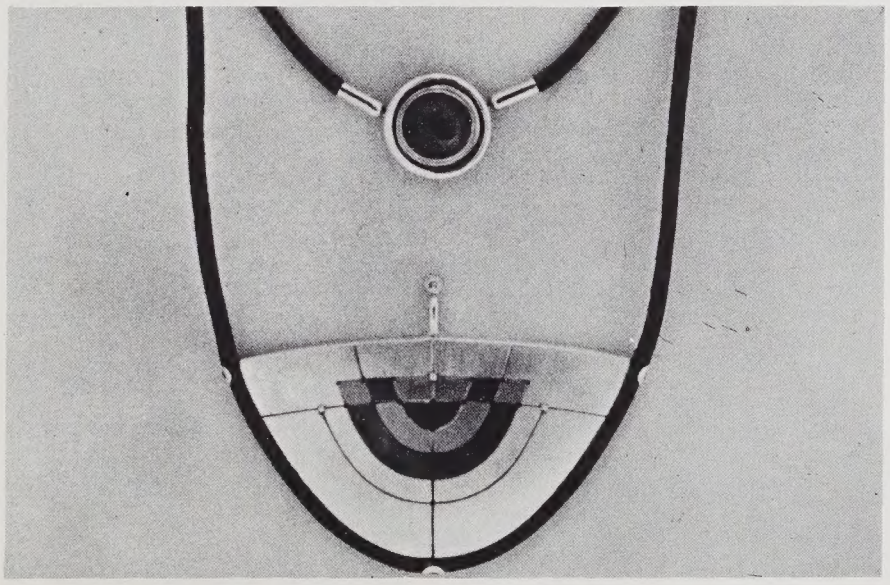
I never create jewellery on paper, but make up the form in my mind, sometimes taking many weeks — a form which in the beginning is very uncertain to me. But after a while, it gradually takes shape and I am able to draw the final, detailed design. I think I shall never learn to make designs in a few hours, although I often tried. I sometimes don't find an idea for weeks that I think worthwhile to develop further. Nonetheless, I managed to complete these pieces I am showing here in a very short time. They are exposed for sale in the "Electrum Gallery" in South Morton in London. These designs, which I chose from a series of ten pieces, were created during a six-week period. By that I want to say that they cannot be seen as a cross-section of all my work, but are a product of some ideas I had during that time. They are consequently functionally on their own.

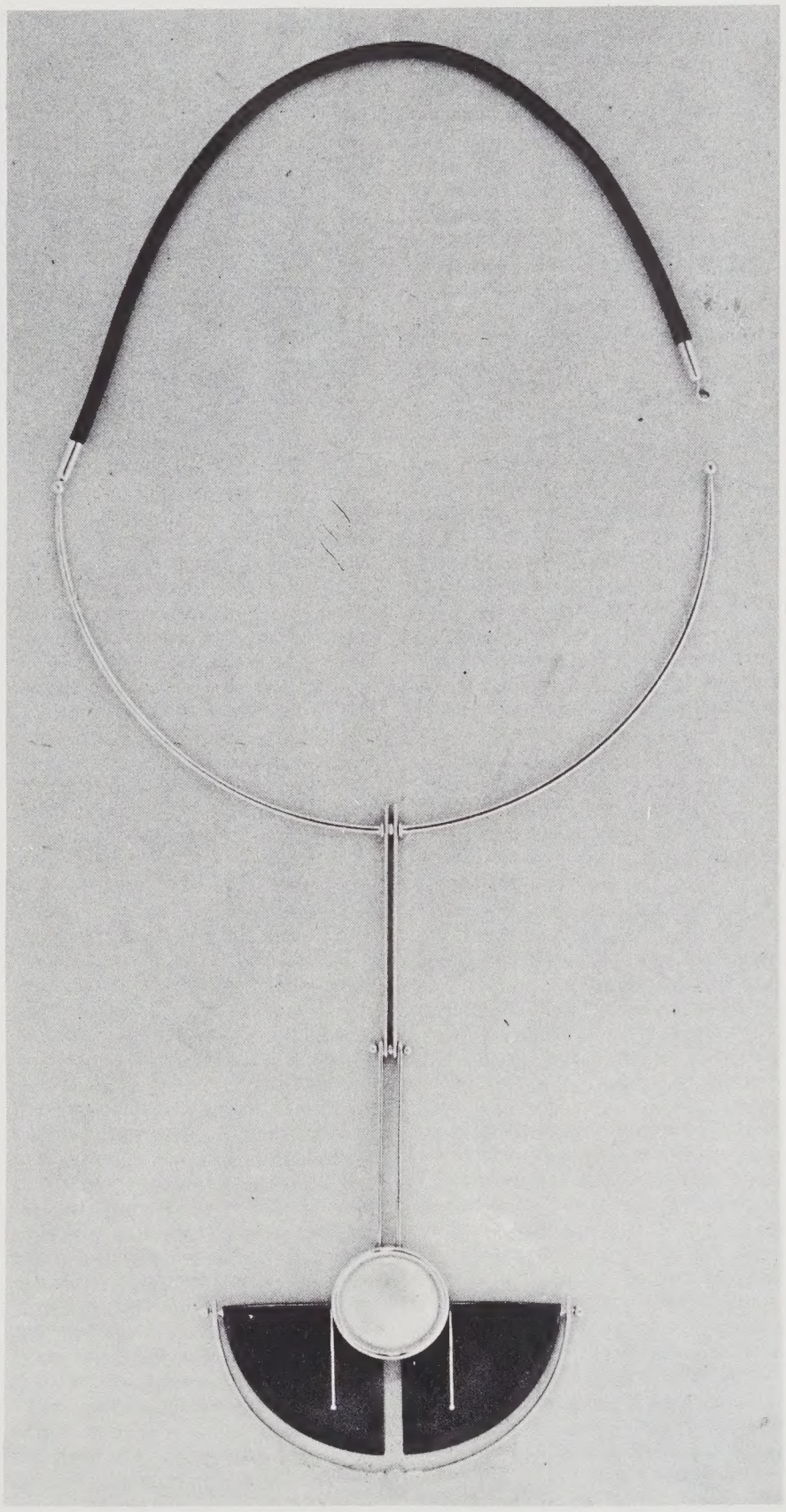
I tried to bring harmony into the different materials I worked with. All the pieces contain iron, a metal which fascinates me because of the different colours of the tarnish, which are a welcome enrichment and not to forget an advantage in price.

In conclusion, what I learnt in Schwabish Gmund will influence my future work. Although I had to give up enameling as I do not have the necessary equipment at the moment, I certainly plan to use this technique again. Color is one of the most important factors in my work, and this shows in the majority of my pieces.

J. Eggenberg







Kelley Morris examining one of his favorite subjects. *(right)*

Kelley Morris, model steam locomotive, brass & nickel silver (in ½" + 1 ft. scale) *(below)*

Kelley Morris, "Outgrowth," neckpiece, sterling, copper, acrylic & (syn) alexandrites, 16"l *(bottom)*

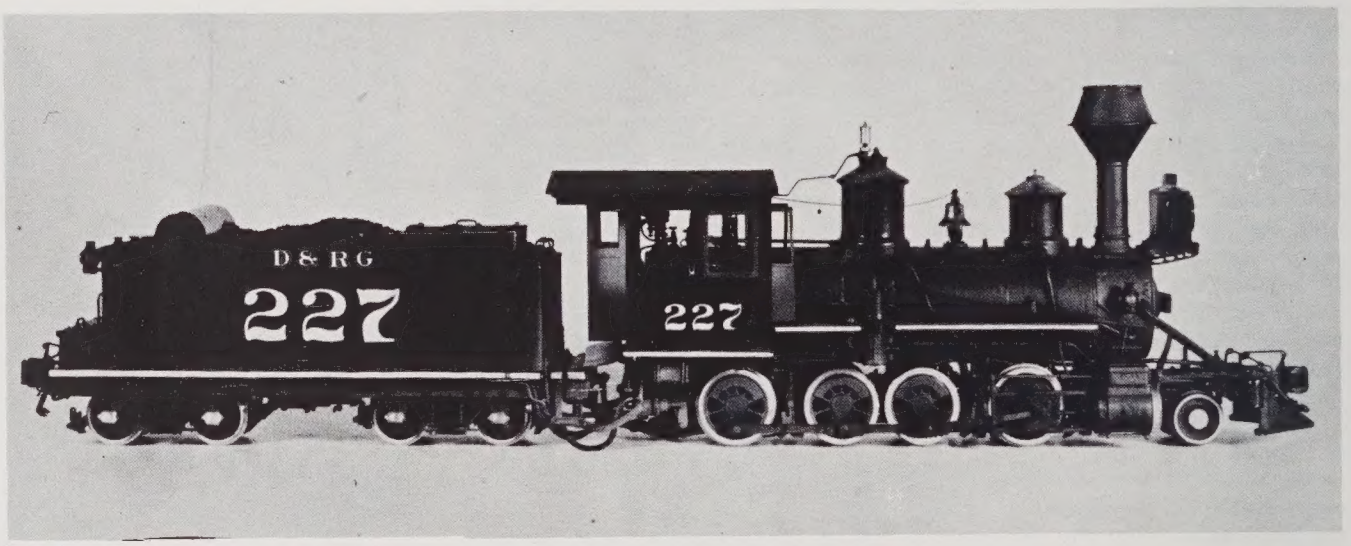
AUTOBIOGRAPHY– W. KELLEY MORRIS

The need to express, to create, is probably the most important one a person can possess. Titles seem unimportant, we are at any one time, a dreamer, an experimenter, a creator. I am not a silversmith; I am not a jeweler nor even an artist or teacher; rather I am capable of being, or act as one of these in any given period of time. Pleasures are derived from accomplishing goals set either by myself or by some other means. I have an ego; it needs gratification. I have weaknesses, and most importantly, I am a human being with feelings and enjoy finding out who I am. At 33, there is much left to discover.

Occasionally, while reviewing other biographies, I was tremendously impressed with the seeming insight of the author, or perhaps his or her literary skill. Many said things I felt, and the thought occurred that there was no need to duplicate these profundities. It seemed presumptuous of me to consider writing an autobiography, yet, if I had enjoyed those of others, perhaps they would enjoy mine.

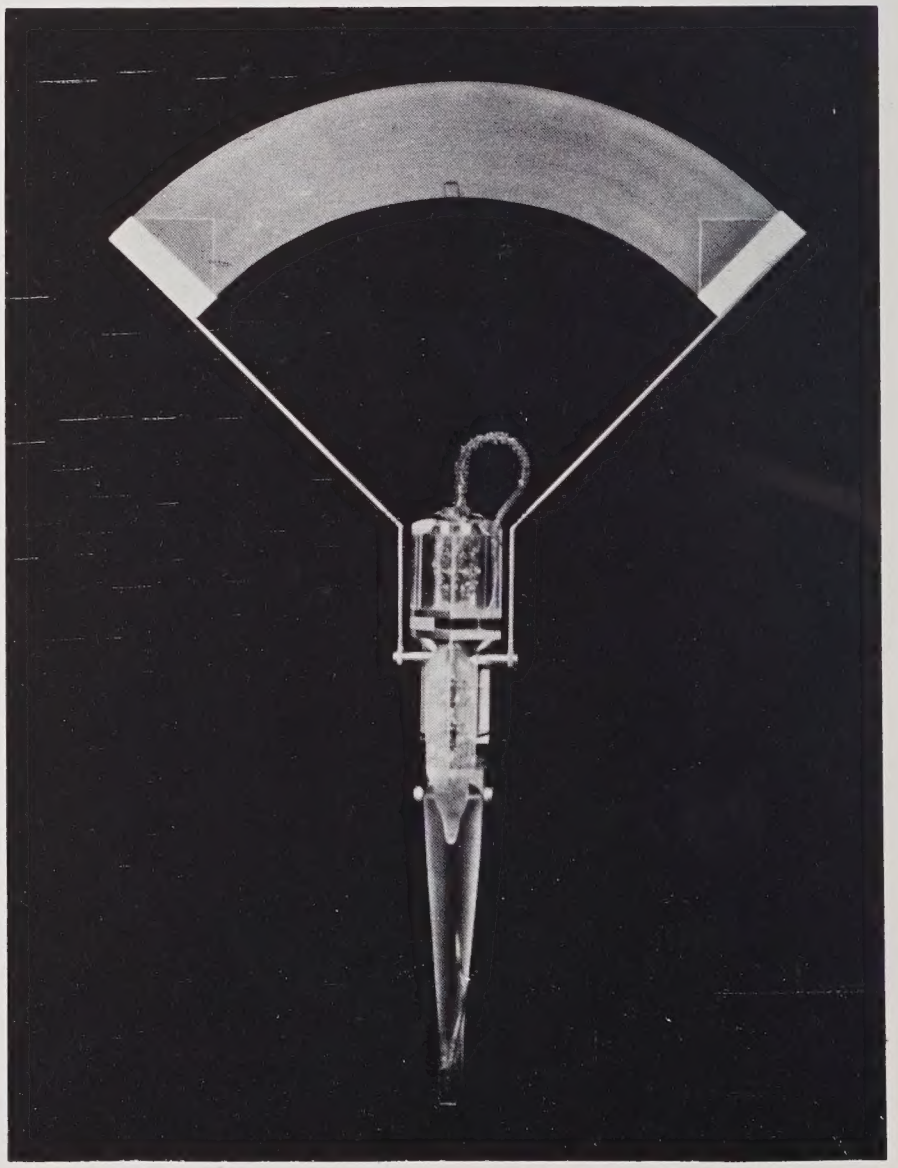
A typical Freudian beginning; an early fascination with mechanical objects manifested itself in the form of hundreds of wood, metal and plastic models, many to exact scale. In their respective professions, both my mother and father were quite exacting, and their influence was considerable, yet largely unrecognized by me at the time. As a boat builder, machinist and craftsman, my father provided access to the outdoors, his shops, and when I desired, his expertise. My mother's encouragement in my artistic and modelmaking ventures allowed me freedom. My grade and high school years were about average, yet very important in retrospect. I can count on a few fingers the number of really good teachers I had, and while I received a proper education, much of my "apprenticeship" involved listening to individual's knowledgeable about various forms of racing machines or in the local hobby shops. In all fairness, this is where my interests lay, and the books I read were not always algebra and French.

Seven years after my high school graduation, I returned to college. The



interim period was spent as a professional ski patrolman, racing automobiles, selling men's clothing, attempting to become a navy pilot and washing out with a medical discharge. My wife, Sharon, and I were married upon my return and we proceeded to build a house and settle down to all the amenities of suburban living. The first indication I had that art would be a major factor in my life occurred while taking design classes at the Everett (Washington) Junior College. My instructor, Russel Day, accompanied a C+ grade on a collage assignment with the terse statement, "you could be good if you cared." While taking this good advice to heart and learning to care, I also became aware of how important a really good teacher could be.

Having exhausted the course offerings at the junior college, I enrolled in the University of Washington at Seattle to finish a B.A. in design. This changed shortly thereafter to a B.F.A. in metalsmithing and jewelry upon meeting John Marshall, who had recently taken over the department. His encouragement and enthusiasm helped me become aware of my creative potential in this media. Not only did metal offer me a good means of self expression in a material I loved, but a shop assistant was needed. I was able to learn the basics of gold and silversmithing, jewelry design and enameling while applying previous knowledge of machining, carpentry and plastics to both my work and the needs of the studio. The next three years passed quickly



"I can count on a few fingers the number of really good teachers I had. . . ."

"If one is to teach art, one must do art."

and it was time to make a decision. The house was sold and we moved east.

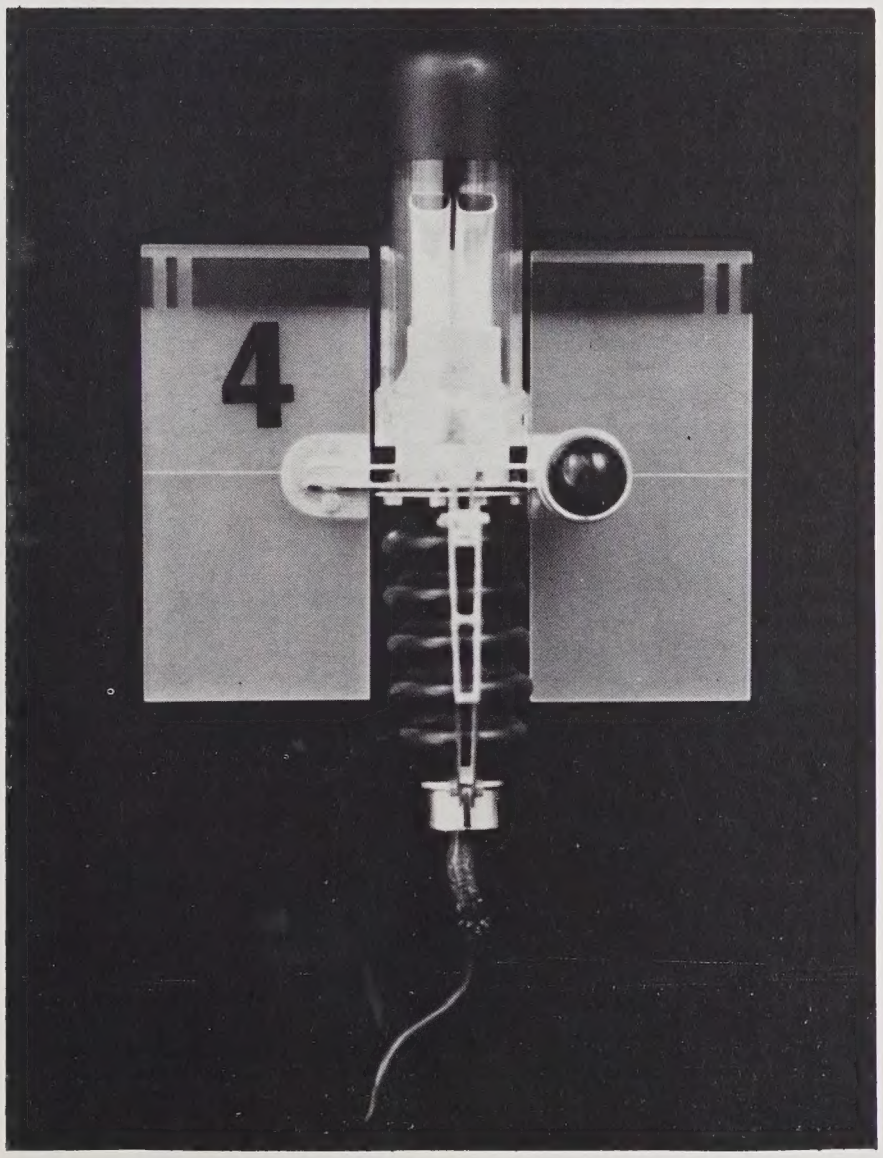
Graduate school at Tyler School of Art in Philadelphia proved to be a very good experience. I was removed from most of the previous influences I had had, save for those I carried in my mind. As in any worthwhile graduate program, I was forced to examine much about myself and my work, to explore areas new to me, and to get along with personalities and environments foreign to me. Where Washington had given me much of the traditional approach to smithing, Tyler provided new technologies and a suitable environment for investigation of forms reflective of my changing feelings. Close proximity to New York and Washington and the galleries and museums located there proved at once exciting, intriguing and humbling. A close friend, an engineer for the Pennsylvania Central Railroad, would allow me to ride in the cab of the locomotive on his runs up to New York, and I looked forward to the trips north for this reason as well. There are few locations where so much information and stimulation is so centrally located. How would I have known that nuclear missles are sometimes made of plywood or that codpieces were not fishing lures. Reading finally became truly viable for me and now the world gets larger with every page.

Since 1970, I have been (and still am) functioning as a part-time professional modelmaker. This has led to commissions akin to, but not directly related to, the art field; namely museum and collector's models, primarily steam locomotives and, on occasion, aircraft and architectural scale models. During my schooling, these often filled a financial gap for which my assistantships, fellowships, or my wife's salary were insufficient. Although there is a definite differentiation between art and modelmaking, for me the underlying motivation remains the same. Upon receiving my M.F.A. and with the university teaching situation quite limited, I took a position managing a prototype model shop for a Philadelphia industrial design studio. This was quite enlightening, albeit, short lived, for a few months later I was offered and accepted, a position at the University of Wisconsin/Whitewater, where I am currently teaching metalsmithing and jewelry design. I finally have a chance to relay the information I've assimilated, both in and out of school, and finally have an opportunity to help students as I was helped. This brings great satisfaction to me. Knowledge is worthless if it is harbored.

So now I try to be a teacher in the mold from which I felt so few were made. I feel truly successful educators must give something of themselves, and their students must know they are human. If one is to teach art, one must do art. The motivation to do so must be deeper than simply to hold one's position for inflation's sake. Creation is of paramount importance in my life, and while I am not presently at the bench every spare moment, I am committed to the making, learning and teaching of art. However contrary this may seem, the pleasure and satisfaction derived from my work have not diminished, and occasional interests and opportunities present themselves and cannot be denied. While I expect perfection from myself and try to instill the desire for it in my students, I do not expect to be the world's foremost contemporary metalsmith. Some may interpret this as a negative assessment of my own abilities or some brand of confession. This is not the case.

The art done in my studio is usually indicative of my current interests. Within a recent period of time, the completed work included a commissioned miniature pendant of sterling, gold and diamond; a five foot diameter wall piece of forged brass and cut crystal (also a commission); two brooches for a current "life form" series, and a very art nouveauish forged wearable ash tray. Having completed the work I intend to submit for the SNAG European Exhibition, I have begun construction of two scale brass steam locomotive models for a collector. I have at once a strong respect for traditional values and techniques, and today's concerns and technologies. I respect and enjoy Victorian or Danish Modern every bit as much as the contemporary standard. Competent and innovative design, wherever it may be found, intrigues me. My current interests and influences involve science fiction/fact, the romanticism of the past, the increasing closeness of man and machine, and du Nuoy's theories of man's destiny. I believe that light is one of the most neglected aspects of contemporary metalsmithing and intend to increase my exploration of this exciting phenomenon, dealing primarily with its natural qualities.

SNAG is potentially the most important thing to happen to the goldsmith/artist in contemporary times. The number of creative minds dedicated to its success is impressive, and the quality standards adhered to, both in design and technique by its members are vital. In an era where many standards are being lowered, this is quite refreshing, and I am proud to be a member of this organization.



Kelley Morris, "Life Form-Unit Four" (brooch), sterling, 14k gold, brass, glass, rubber & acrylic, 5¼" h (left)

OLAF SKOOGFORS: 20th CENTURY GOLDSMITH 1930-1975

by Helen Williams Drutt, Guest Curator, Jan. 22-Feb. 17, Philadelphia College of Art; April 6-Aug. 19, Renwick Gallery, Washington, DC

(reprinted and excerpted with permission from the catalog "Olaf Skoogfors: 20th Century Goldsmith", which was published by the Falcon Press, Philadelphia, on the occasion of his exhibition. Copyright 1979.)

The flourishing arts and crafts movement in America during the middle of the 20th century was enriched by the life and work of Olaf Skoogfors. He was part of the proliferation of craftsmen who matured in the 50's and 60's and he brought public attention to the achievements of his college, his peers and to himself through the high level of excellence that permeated his art. Renowned goldsmiths from all parts of this country, England, Europe, and the Orient came here to visit him, and students came to PCA because of him. Philadelphia was indeed a mecca for contemporary crafts, and Olaf was an important part of its rich community of Artists/Craftsmen: William Daley, the late Wharton Esherick, Ted Hallman, Stanley Lechtzin, Richard Reinhardt, and Rudolf Staffel, to name a few. Olaf Skoogfors was a central figure in his field; he was an extraordinarily prolific artist.

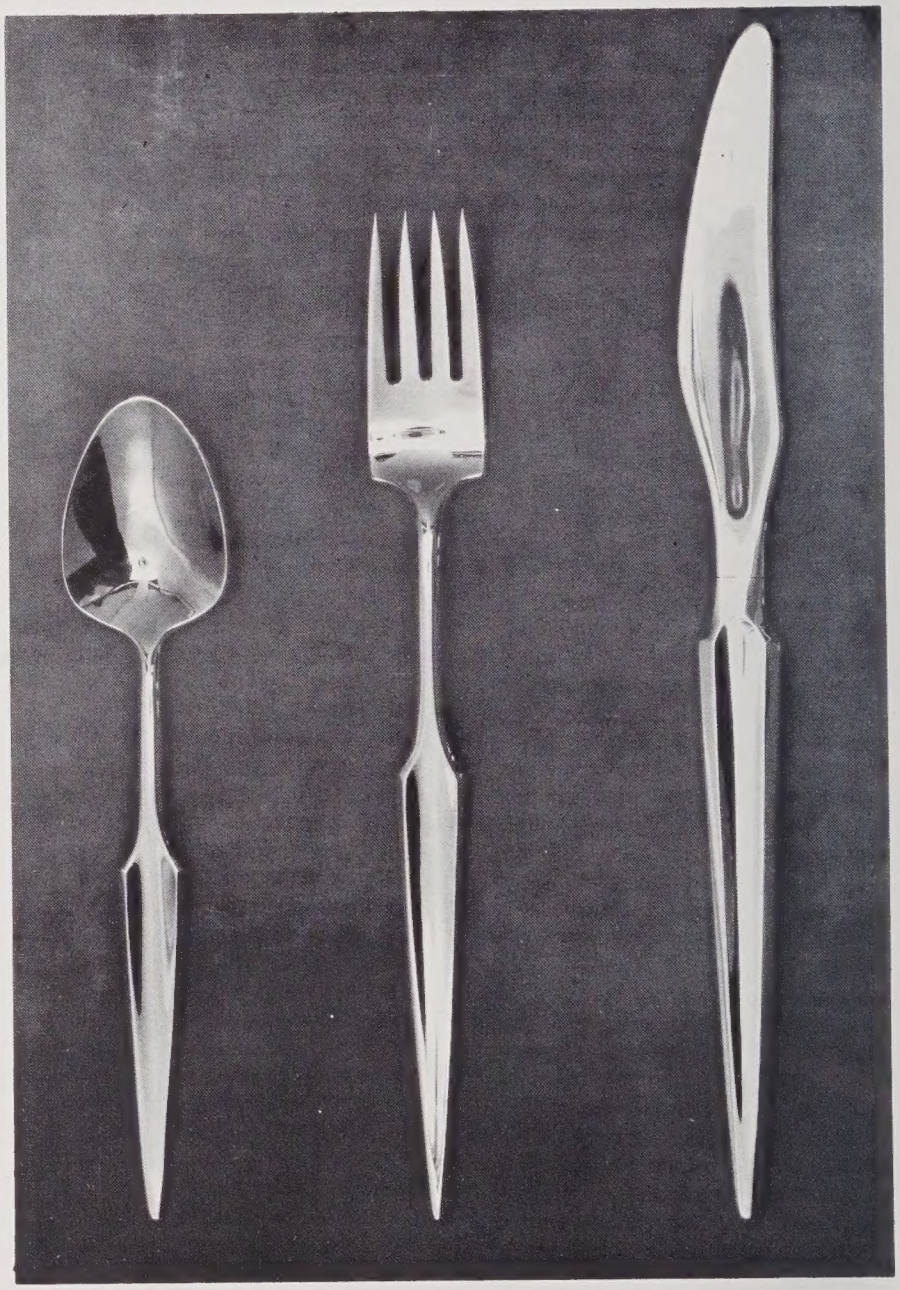
Born in Bredsjo, Sweden, he initially came to the United States at the age of four and spent his early youth dividing his time between the two countries. Olaf Skoogfors graduated from the Philadelphia College of Art in 1953, where he studied metalsmithing with Virginia Curtin and Richard Reinhardt. In 1957 he completed his master's studies with Hans Christensen at the School of American Craftsmen, Rochester Institute of Technology, NY. While in Rochester, Skoogfors formed lifetime friendships with Jack Prip, Ron Pearson, Toza and the late Ruth Clark Radakovich. In 1959, he returned to Philadelphia and established an independent studio and joined the faculty of the Philadelphia College of Art where he eventually served as chairman of the crafts department until the time of his death.

Skoogfors was honored throughout his lifetime as an award-winning goldsmith. Among his many achievements and honors were the Louis Comfort Tiffany prize in 1967, a one-man show in 1968 at the Museum of Contemporary Crafts, NY. He represented the United States later that year in Tokyo, Japan, and in 1971 he exhibited in the 500th Albrecht Durer Anniversary Exhibition, Nuremburg, Germany. His work was further documented in major shows such as Objects: USA. Olaf Skoogfors was a founding member and past president of the Philadelphia Council of Professional Craftsmen, he was a member and delegate and past vice president of the U.S. Committee of the World Crafts Council and in 1970 he was a founding member of the Society of North American Goldsmiths. In addition to a long chronology of exhibits, publications and awards, Skoogfor's work is represented in numerous private collections and in the permanent collections of European and American museums.

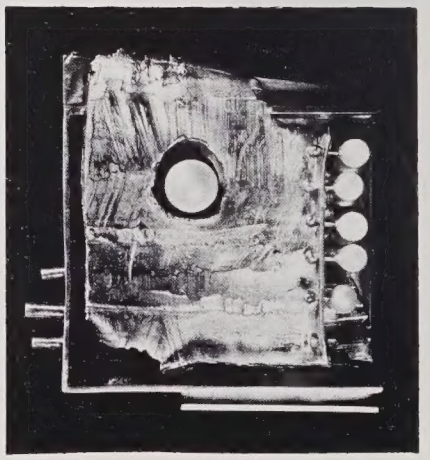
Olaf Skoogfors: 20th Century Goldsmith, celebrates that man, and presents a retrospective view that spans the last 23 years of his life—pieces from his student days at PCA to the works made only weeks before his death. It is the first extensive presentation of his work and will serve as the basis for a study of his style, and will reveal, through this tribute, the creative consistencies of high calibre that bear his signature.

Selections for the exhibition include jewelry, holloware, ecclesiastic metalware, awards and a limited group of production pieces which formed an important part of Olaf's thinking. These production pieces were developed simultaneously with the unique pieces and sold in shops throughout the United States. The exhibition, unfortunately, could not include the numerous examples of sketches and drawings which often preceded his works in metal. In addition, it should be noted that the commissioned works drew his undivided attention and further evidenced the challenges he felt when incorporating the ideas and concerns of others into his work.

The resulting exhibition is comprised of 160 pieces chosen from approximately 400 works that mark Olaf Skoogfors as a dean among American goldsmiths. Revealed through his work are the constant explorations of ideas and techniques and the vast intellectual resources of his inquiring mind. He examined the Scandinavian, Benin, Columbian, Celtic, and Viking traditions, he reflected his love of nature as a source, and he explored the aesthetic concerns of contemporary sculptural trends (in his last years he smilingly referred to himself as a constructivist—loving to work and build directly with the metal). He primarily worked in



silver, frequently gold-plated. Commissions often gave him the opportunity to work in gold and precious stones. Olaf gave to his work an artistic integrity that raised it beyond the jeweler's art.



The realization of this exhibition and catalogue has taken form because Olaf left a heritage that encouraged the artist's commitment to himself and his work. It is also the result of the efforts of several people whose valuable assistance made it all possible. No facet of this project could have been achieved without Judy Skoogfors. She worked with me

Olaf Skoogfors *(left)*

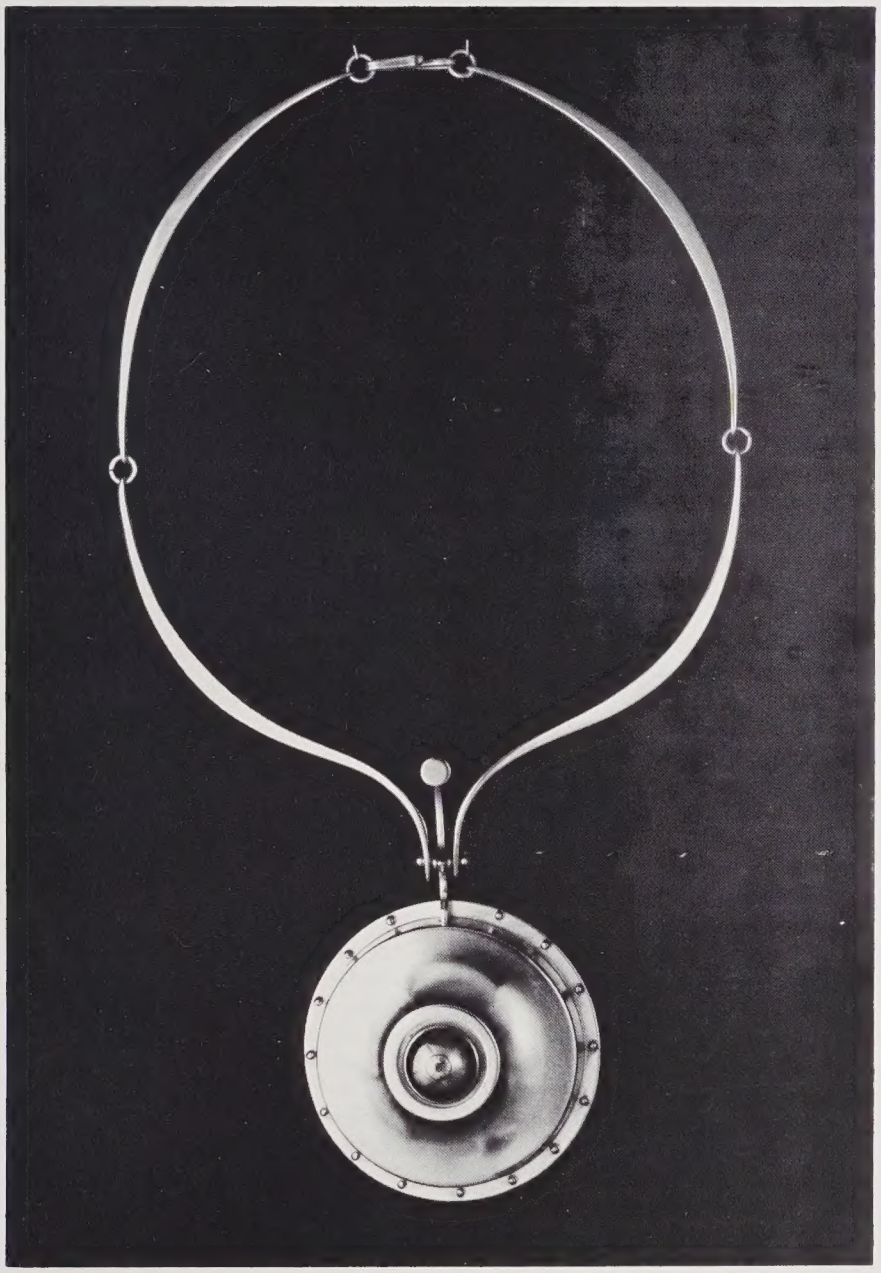
Olaf Skoogfors, flatware, sterling, 1960 *(middle left)*

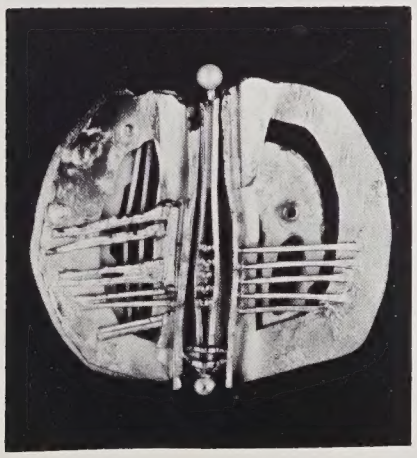
Olaf Skoogfors, pin, gold plated sterling with pearls, 1969 (bottom left)

Olaf Skoogfors, pendant/necklace, sterling & 14k gold, 1974 (top right)

Olaf Skoogfors, pin, gold plated sterling, 1975 (bottom right)

(photo credits: Judy Skoogfors, Bernie Cleff, Jack Simon & Olaf Skoogfors)





throughout, sharing her knowledge opening her home, revealing the 21 years of her life with Olaf, articulating and revitalizing his presence. She assisted me in researching the necessary details for the compilation of the chronology, and lent support at all times.

Olaf Skoogfors was an extraordinary teacher, friend, and artist; he distinguished his profession by contributing to the cultural vitality of his country through the heritage of excellence he left us in his art.

This exhibition is sponsored by the Alumnae Association of the Philadelphia College of Art as a tribute to him. Catalogs are available for $7 plus $1 postage and handling. Write: Helen Drutt, Skoogfors Project, 1625 Spruce St., Philadelphia, PA 19103. Catalogs are also available at the Renwick Gallery in Washington, DC. Catalogs contain over 20 b&w and 9 color photos, 72 pages, illustrated.

QUOTES

by Olaf Skoogfors

I consider myself to be an artist as well as a craftsman. The same efforts that go into painting or sculpture go into my jewelry. If this medium is a lesser art, then I am a lesser artist. . . .

The forms and imagery of my jewelry often occur with minimum pre-planning. One cast form suggests additional forms or stones, and pieces are added much in the manner of a collage. I never feel limited by a preconceived idea, but need freedom to make alterations based on my response to the piece.

I feel that good jewelry must act as a decoation, but it should also reach beyond these limits to satisfy greater aesthetic needs. Thus, another aim in my jewelry is to make a meaningful statement about forms, texture, color, balance, etc., in common with other art forms.

My work is a search for personal answers, each answer leading to more questions. Therein lies the fascination of jewelry to me.

Two aspects of jewelry interest me the most, the image itself and the characteristics of the material from which it is made.

I believe jewelry can be expressive of the artist, not just decoration, and that technique and craftsmanship must serve the idea rather than be the end in itself.

In more recent times I have been interested in the strength/vitality of barbaric, primitive and peasant design, and in my own way am trying to capture that vitality in my work. I believe jewelry must be wearable, but have a strong, forceful image as well. It should not just be casual decoration, but a reflection of the creator and the wearer.

Jewelry offers me the opportunity to control artistic expression from concept to realization and provides me with the human body as a gallery.

In most of my work the image is the dominant concern, techniques serving as important and necessary handmaidens. They give me the means to express the image.

I think of my pieces as compositions, in some cases in alliance with the human body, but often as independent objects. This is particularly true in my pins which by their very nature allow this freedom.

Despite these conceptual concerns my work cannot be classified as small sculpture as the scale and purpose is that of jewelry and I am constantly aware of the wearability of the object.

Jewelry is very difficult to define when viewed historically, for anything from a boar's tooth amulet to the crown jewels is valid. It can represent faith, magic, position, service, wealth and even philosophy. It can therefore also represent personal statements, ideas and visions.

The combination of teaching and working is exhilarating. If you work in the shop all the time, you can get too isolated and insulated by what you're doing, and you don't have enough contact with other ideas.

I tend to work in series, or variations on a theme. Most noticeable in the last year are the belt buckles for men. They explore the possibilities of limited design fields, much as Joseph Cornell did with his boxes.

Many people have influenced my work, anonymous workers, craftsmen who have put together "things", and artists in all fields who have devotedly dealt with the exploration of form and images as a personal quest.

I see my work as a pleasant vocation that allows me to discover and marvel at the unending varieties of imagery and form.

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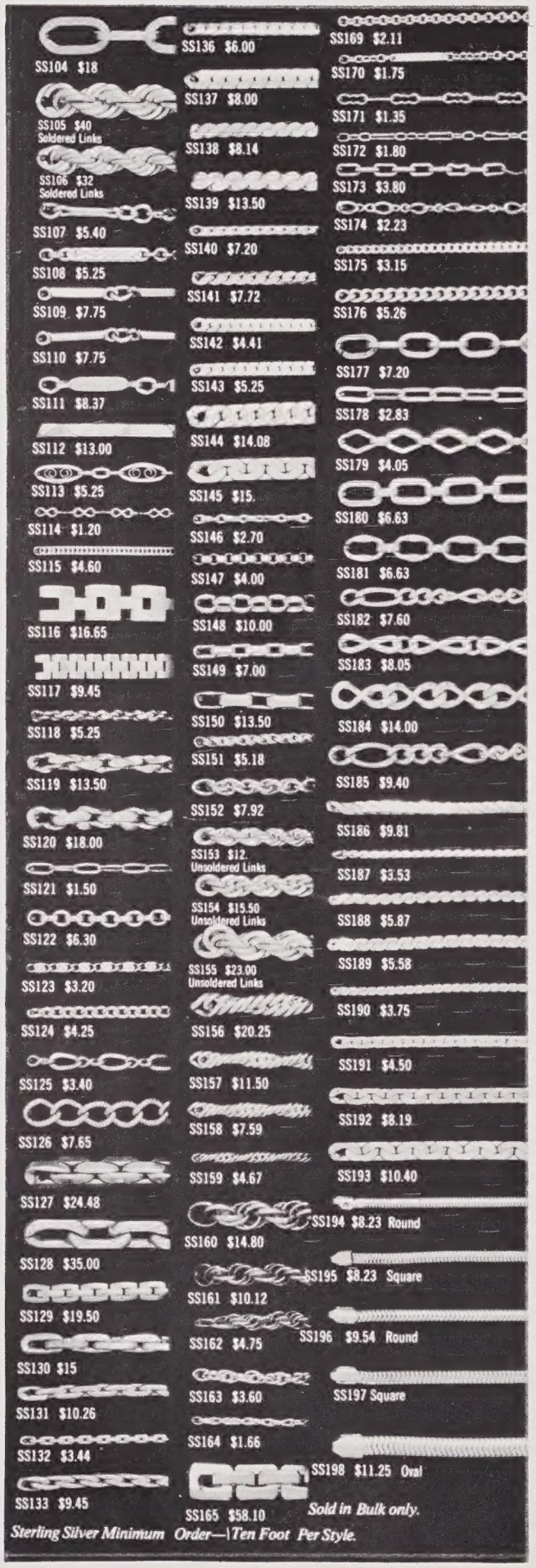

EDITORIALS

ADVERTISING PAYS

by Mark Baldridge

As you can see, our advertising campaign has been successful, thanks to you. While ads are not aesthetically beautiful, financially they are and they are now paying for 50% of the Journal printing costs. As you know, our ultimate goal is to make the Journal financially self-sufficient thus relieving you of this burden. This goal can only be obtained with your assistance — support our advertisers as they are supporting us. Every time you order from an advertiser, let them know you appreciate their support. This may sound pretty elementary, but they like to know their advertising dollars are well spent and this should help guarantee their continued support.

If your suppliers are not advertising with us, write and ask why they are not. Perhaps at some point we should consider why are we supporting suppliers that are not supporting us. After all, our membership probably composes a majority of their business! The collective membership of SNAG is a powerful influence on the metal/jewelry world. If you see an advertiser in the Journal with which you are not familiar, write and ask for their catalog — see what they have to offer.

When ordering from ANY of our advertisers, make sure you use the address EXACTLY as it is listed in the Journal and not as it may exist in your files, records or address book. Many advertisers have special code numbers contained in their addresses which vary with publications in which they advertise. This allows them to determine which publications are more worthy of their advertising dollars. When ordering materials, equipment and supplies for your schools, again — use the exact Journal address. This will let the advertiser know that you receive, read and support the Journal and its suppliers. We know and you know that these advertisers are the people from which we order, but do they know?

When you have a summer workshop, special workshop or session, etc., encourage your school or association to advertise in the Journal. Also, I would again like to urge each of you to instruct or encourage your school, department, or local libraries or subscribe to the Journal. Most libraries will quickly comply with such requests. These also increase our visibility, thus allowing others to be aware of us. In addition, these university and college subscriptions make us more attractive to advertisers and potential advertisers.

Each of these suggestions will take a little time and bookkeeping, but it will continue to make the Journal successful. It is too easy to simply state that your one or two letters will not make a difference and, in truth, this is so. But a collective attitude as this will eventually effect the Journal. We finally have a strong publication that centers around our media, so let's continue to insure its survival.

Let me take this opportunity to thank each of you for your assistance in the past and in the future. Your individual and collective efforts are greatly appreciated and have made the Journal a success.

EDITOR'S NOTE: Because of the variety and nature of the Letters-to-the-Editor, SNAG and the Goldsmiths Journal cannot verify or be responsible for the material these letters may contain. It is therefore suggested that you carefully analyze and verify all information herein. We will consider publishing responsible letters which refute any information we publish.

Dear Editor,

. . .I am seeking information on chain making in jewelry . . . could you direct me to any books that have a great deal of information on chains.

Bonnie Deutsch

(Editor's Note: Anyone able to assist us on this topic, please write us and we'll publish this information in a subsequent issue.)

Dear Fellow Metalsmiths Frustrated by Tool Companies:

In setting up a studio in the last six months, I have had dealings with eight different tool and jewelry supply companies, in order to get the variety and quality of tools I need at the "right" price. However, the variety and quality have more often been in the way of SERVICE than in tools. The School of Hard Knocks has taught me some valuable lessons that I am anxious to pass on.

For starters, do you know your consumer rights as protected under the Federal Trade Commission (FTC) rules? A recent Knight-Ridder wire story explains them this way:

"Buying by mail can be convenient, but it also can turn into a hassle if you do not receive your merchandise or if it fails to arrive on time.

For example, if advertisements or catalogues say your merchandise will be sent within a certain period, it must be shipped within that time. If no date is stated, the goods must be shipped within 30 days.

If the merchandise cannot be shipped within the specified time or within 30 days, the company must notify you and provide a free means —such as postage-paid postcard—to let it know what you want to do about the delay.

You have a right to cancel your order or agree to the new shipping date. If you cancel, the company must refund your money within seven business days. For delays of 30 days or less, the company may assume that you go along with the delay if you fail to reply. For delays over 30 days, the company must refund your money at the end of the first 30 days if you have not agreed to the delay."

Also, be aware of the power of our publication: I have gotten immediate results from letters to presidents of companies in which I mention the fact that I know over 1,000 other metalsmiths in North America, (SNAG's present membership, approximately). The presidents start calling YOU long distance for a change. More often than not, they have no previous knowledge of your problem, but they can untangle your problem best. They after all are the ones who really care about customer satisfaction, i.e., future business for them. Go to the top!

This pontification is not meant to be a slur on all tool companies; there are many honest, efficient corporations in the field. If you know your rights, though, you'll pull out less hair.

Anne Taussig

Dear Editor,

I regret to say that I was very disappointed with the article "Tube Setting" as it appeared in JL 21. The information that was printed was taken from a manuscript that I submitted which was edited into a step-by-step process which is impossible to follow. Things are out of order, renumbered, redrawn and steps are left out that are crucial to the reproduction of the piece. Any professional reading this would know that is does not make sense, but anyone who might attempt to try to follow the instructions, as given in the article, would meet with frustration and defeat.

Since my main purpose for submitting the article was to share this information, I would be glad to send an original copy to anyone who would like one. Please send a self addressed, stamped envelope to:

Kim Bass
1417 Grant St., Berkeley, CA
94703

Dear Editor,

Jewelers may be interested in knowing that we did not receive EVEN ONE reply to our "positions available" entry in the Dec. Goldsmiths Journal, for a master craftsman who knows limited production techniques and has the experience and potential to be our production manager. And so, what is a unique, highly challenging, monetarily rewarding, creative opportunity will probably go to a person from industry.

We wonder about causes: Affluence? Educational orientation and indoctrination? Us? What?

Ed Levin
Ed Levin Jewelry, Cambridge,
NY 12816

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design
Judith Brown

Realizing that many pieces cannot be reproduced with the traditional rubber mold, we now offer to all our customers the silicone mold process. You are now able to get reproductions from plastic or glass models, sea shells, pine cones, etc. (please note that any products with an oil base cannot be reproduced unless it has been fired).

This is a "cold mold" process. The heat and pressure that is applied to your original model is nominal as compared to a regular rubber mold process. The shrinkage involved is approximately 1%. We must point out that this is not gum rubber. Therefore, the life expectancy cannot compare to that of the regular rubber mold but this depends entirely on your individual design and use of the mold. Our size limitations are 6¾ inches by 4½ inches. We cast in a full selection of gold, sterling and fine silver, brass, bronze, white bronze and copper.

We invite you to write for details and prices for your individual models. Of course all designs are held in strict confidence and will be returned or cast as you decide.

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Dear Editor,

In response to a question posed by Mary Lee Hu on where did Margaret dePatta receive her training?

When Margaret dePatta died in 1964, members of the Metal Arts Guild of San Francisco and friends formed a Margaret dePatta Memorial Committee to publish a book on her life's work and to find a home for a collection of over 40 pieces of her jewelry donated by her widower, Eugene Bielawski. Margaret had carefully kept pieces which she felt contained the big contributions to her own growth and contributions to the field of contemporary jewelry — these pieces made up the collection.

We gave this collection to the Oakland Museum which is an art museum established for California artists and has a permanent collection of California crafts on exhibit. Also, we gave her collection of sketches, business information, letters, photos, and slide collections. All of this may be available for study by serious students.

We hired Yoshiko Uchida to write a text for the book, but our attempts to publish seemed doomed to financial failure when Hazel Bray, Curator at the Oakland Museum, was able to get National Endowment funds to present an exhibit and make a "catalogue" of the collection. This book is available from the bookstore at The Oakland Museum, 1000 Oak St., Oakland, CA 94607: $4.95 plus $1.00 postage (in state add 32 cents California tax).

The book is entitled: "The Jewelry of Margaret de Patta: A Retrospective Exhibition". It has 72 pages and 30 photos of her work, including the history of how she began and what statements she was making in her jewelry. It is a unique publication as the only book dedicated to the life and works of a contemporary jeweler.

I would prefer that this well-written book express her history.

Merry Renk, Chairman
Margaret dePatta Memorial Committee

Dear Editor,

I am a 21-year-old student at Loughborough College of Art and Design; I study jewellery and silversmithing courses. I would like to come to America this summer, around July 9, for 7 to 8 weeks. Could you send me a list of summer school courses and/or suggestions where I could write for a job or unpaid work experience. . .

Alicia Roberts
33, Storer Rd., Loughborough,
Leicestershire, England

Dear Editor,

. . .I particularly enjoy reading the technical information section. I wonder about the possibility of a section in the Journal listing completed topics performed by individuals, groups and universities, concerning research projects, thesis projects, etc., and where they may be obtained. Also, an expanded section listing new books and technical data and where to order them.

Jim Parker (Benchmark, Inc.)

Dear Editor,

Whiting and Davis is the only company in the U.S. that manufactures various types of chain mail. As a recipient of the Memphis Academy of Arts Alumni Traveling fellowship, I was able to visit their facility and do research on the historical and industrial use of chain mesh. Via my encouragement and their cooperation, a swatchbook and price list of various meshes they produce is now available (free of charge) upon written request for any metal design studio.

Contemporarily, chain mail has not been explored extensively for its potential, and any sufficient quantity to work with has taken many tedious man hours. I would like to see this exciting material find its place in contemporary metal. Whiting and Davis has been extremely cooperative and at the present we are working on a possible design competition. Any interest shown towards the use of mail will only buttress my proposal and encourage their participation in sponsoring such a competition.

Please write to Whiting and Davis Co., Inc., 23 W. Bacon St., Plainville, MA 02762, Attention: Peter Paul Aransky, President. Request a swatchbook and price list for your metal design studio so that those interested can purchase and realize the excellence of this unique material into their concepts.

Sam Peeples

Dear Editor,

We are pleased to announce that the School of Art at Southern Illinois University at Carbondale was awarded a Kresge Foundation Grant for 1979, out of which the Metalsmithing Department was awarded $18,000. With these funds, a power rolling mill, a Bridgeport vertical milling machine, and a Ritter air hammer for the blacksmithing studio will be purchased.

Sincerely,
Richard Mawdsley, Asst. Prof.
Southern Illinois U. at Carbondale, IL 62901

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Dear Editor,

Just as I was debating with myself whether I should or should not renew my membership at SNAG, your Goldsmiths Journal No. 21 arrived.

Although I make jewelry and related objects, I am not a metalsmith in the true sense of the word. I work in many other media, but since the cost of subscriptions, memberships, books, etc., is ever climbing, I am starting to look very closely for values received.

Your No. 21 made me renew my membership with you. I enjoyed every word of it, even "The Lathe". Best of all was David Benedek's letter to the editor. Robert Liu's reflections on shows, Bernard Bernstein's technical information, Chuck Evans' book reviews — I cannot name it all.

I have many wishes for you for 1979: (1) that you would acquire one single permanent address where all the mail could go; (2) that your type would not get smaller and smaller and paler and paler; (3) that somebody could discuss lesser metals than gold and sterling, like bronze, brass, copper and (Heaven forbid) white metal.

Adele Breth

Dear Editor,

I am looking for a teaching and/or lecturing position for the upcoming 1979-80 school year. I am an assistant professor in the jewelry dept. at Bezalel—Academy of Arts & Design in Jerusalem, Israel. A possibility for staff exchange exists. I have been teaching at Tyler School of Art for the past year. A full resume can be sent upon request that indicates the kind of recognition and excellence my work and my students' work has received. I am also available for summer lectures.

Amitai Kav
2110-A Mather Way, Elkins Park, PA 19117 (215/572-1759)

Dear Editor,

I would like to see more articles similar to Kim Bass' — technical information supplemented with drawings of traditional European techniques which we can adapt to a contemporary point of view.

Carole Brown

Dear Editor,

Concerning the slide kit available as discussed in my last enamels review—it is $35 for slides or $50 with audio cassette.

Kay Whitcomb
1631 Mimulus Way, La Jolla, CA 92037

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ORGANIZATIONAL NEWS

PRESIDENT'S COLUMN

By the time you all will be reading this, it will be conference time again. You will recall that in St. Louis we formed a committee to review our present By-Laws. In planning for our upcoming board and general meetings, it is our discussions on this review of the Constitution and By-Laws which I see as crucial to SNAG's future.

I know you would all rather spend your time reading some helpful hints or the gossip columns, etc. -- I do not like having to play the heavy so often in these President's letters; however, I feel that it is time that we take a serious look at our Society — where we have come and where we want to go — what we really want SNAG to be and do.

When our present structure was formed, there were about 250 members, a high percentage were Pro-Members, and almost all the work was done by them in their spare time. We now have over 1,350 members, with several people joining each week! Paperwork and record-keeping for the Secretary/Treasurer is almost a full time job — no longer possible for a smith in his spare time. This Journal, of which we are all so proud, also requires the assistance of several paid helpers. As our departments become more efficient, and help is hired so that communications can be kept flowing, more requests are made upon them. We have become the spokes-organization for our field and have gained the respect of other media groups, governmental organizations, museums, galleries and some segments of the trade. Now the question is— where do we go from here?

There are some major decisions which I feel should involve membership discussion and probably By-Law change. We will be discussing these at the general meeting in Boston and then voting on them afterwards by mailed ballot. I would like you all to be thinking about the following and especially invite those non-voting members to discuss your views with your friendly local Pro-Member.

INCORPORATION: I have asked Bill Neumann to start action to have SNAG incorporated. I see this as essential and something which should have been done long ago. It is not fair to ask that the officers and board members be held liable and financially responsible for the organization.

ELECTIONS: I feel we should look closely at our system for electing officers, especially concerning continuity in the executive. As it now stands, it is quite possible to suddenly have a President and Vice President who are not aware of all the various programs and procedures. They may never have attended a board meeting and really do not realize just how involved and time consuming the job will be. Presently, it is the three officers who do the bulk of the day-to-day communication, question answering, decision making, etc. The board members have tended to be much less involved. I would hope we could have a very active board, we need that. It is a continuing week-to-week involvement, not just getting together twice a year to have a good time, or to argue, or whatever. It means letter writing and telephone conversations — quite a bit of both. I wish to emphasize that it is not just a nice line on the resume with little responsibility, but a position accepted by someone who wishes to do what he can to help the Society and his profession for the following four years. Should there be more board members? Should they serve for shorter, or longer terms?

PERMANENT OFFICE: We really need a permanent address. Moving the office with each change of Secretary/Treasurer will make for expense and lost time in reapplying for bulk rate mailing permits, IRS records, incorporation, etc., not to say confusion among non-members on where to reach us.

EXECUTIVE DIRECTOR: A permanent address and continuity could both be achieved by having an executive director. This would also reduce the work load for the officers, thereby possibly encouraging more good people to be willing to serve. Is the Society financially and psychologically ready for this step? What would this person's duties be — job description? Here we are, back to the direction we want for the Society.

SNAG'S MAJOR PURPOSE: What kinds of programs should we pursue? It has been suggested that if the officers are overworked, we just cut back and do less.— do not answer some requests, especially if they are not from members, or Pro Members; take care of ourselves first. Is this what we are about? Or is our purpose to promote communications within the field plus to communicate an interest in and knowledge of our field to others. I have thought that it is this dual purpose toward which we should be working. We are functioning fairly well now in facilitating communications within the field — through the Journal and yearly conferences. With a strong organization, we can really promote the field as a whole and start to speak for the things we feel should be addressed. I feel we will be listened to.

So what are your views? In which direction should we go? Do we continue with our present membership divisions? Do we keep the juried membership? What about the dues structure for the Pro Members — there have been various complaints and it is open for discussion at each general meeting. There have also been requests for a more detailed financial accounting. This will be forthcoming at the general meeting.

How about it — are there people out there with ideas who wish to come forward and help? It is your organization, but it will only be so to the extent you are all involved.

To finish on a lighter note: SNAG's exhibition opened at the Schmuch-museum, Pforzheim on March 9. Richard Helzer, who was in Europe this winter, represented the Society at the opening festivities. Sandie Zilker's 140-slide set of the exhibition pieces will be shown and available for purchase at the conference, as will the Schmuckmuseum's catalogs.

I would like to take this opportunity to thank Tom Markusen, Nilda Getty, Dr. Fritz Falk, Director of the Schmuckmuseum, and Rose Moran of the Minnesota Museum of Art for all their work on this major project. The Minnesota Museum's involvement is especially appreciated in helping SNAG with the many arrangements in gathering and preparing the work for shipment. If one has never shipped jewelry abroad, one has no idea of the complications which can arise around government restrictions, insurance bonds, grant applications, etc., etc. I feel it is a varied and strong show and will speak well for the contemporary metals activity in North America.

I hope to see many of you in Boston. It will not be all as serious a get together as this letter makes out — McLean, Ferrini, Heller, Wescott and Co. will see to that!!

Mary Lee Hu
Art Dept.
Mich. State Univ.
E. Lansing, MI 48824

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When a person submits a portfolio and is accepted as a professional member, that group of slides becomes the basis for the major part of our rental library. The sets are kept up-to-date by the member on a regular basis.

The sets are catalogued by individual in separate carousels. Three copies of each set are available for rental.

RENTAL FEES: Pro-member, $2 (postage costs); Associate and Student, $7 ($5 rental, plus $2 postage).

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Adams, Jay	20
Arentzen, Glenda	32
Armstrong, Roger	20
Bagnal, Joel	20
Baldridge, Mark	19
Bennett, Jamie	43
Bernstein, Bernard	25
Blodgett, Peter	20
Daunis-Dunning, Patricia	32
Davidson, Jaclyn	29
DeJong, Bev	38
Dispasquale	20
Ebendorf, Bob	50
Evans, Chuck	24
Evans, Gerry	27
Fenster, Fred	8
Fossee, Jackie	23
Fisher, Robert	25
Fisch, Arline	20
Fix, John	20
Gabriel, Hannelore	40
Getty, Nilda	20
Gold, Debra	20
Hanes, Drewry	20
Helzer, Richard	28
Hentz, Chris	20
Hu, Mary Lee	51
Johnson, Don	20
Keens, David	20
Kielman, Hero	20
Kuehnl, Claudia	25
Larson, Gail	20
Lewis, Marcia	58
Link, Val	40
McLean, George	51
Mafong, Richard	20
Malenda, Jim	35
Markusen, Tom	35
Marshall, John	40
Martin, Eric	20
Matsukata, Miya	5
Matzdorf, Kurt	40
Mawdsley, Richard	46
Meyer, Jim	26
Michaels, Eunice	22
Mitchell, Robert	20
Morton, Phillip	21
Moty, Eleanor	20
Muller-Stach, Dieter	20
Mergen, Paul	20
Montgomery, Robert	10
Myers, Paulette	32
Mazurkewicz	20
Neimi, Edward	41
Neumann, William	20
O'Connor, Harold	80
Paley, Albert	77
Paul, Natalie	23
Peck, Lee	20
Pijanowski, Gene	24
Pijanowski, Hiroko	26
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Pimentel, David	20
Phillips, Carol	22
Renk, Merry	20
Ross, Hal	30
Scherr, Mary Ann	29
Seppa, Heikki	23
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Shirk, Helen	27
Smith, Jo-An	32
Sandreeto, Thomas	20
Snyder, Toni	26
Soellner, Mitsuko	20
Soellner, Walter	20
Spavins, Mary Ann	19
Spivak, Laurie	20
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Tawa, Roger	23
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Watson, Lynda	37
Woell, Fred	80
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Margraf, Zella	20
Hassler, Pamela	20
Morris, Kelly	3
DeRuiter, Garret	20
Griffin, Gary	20

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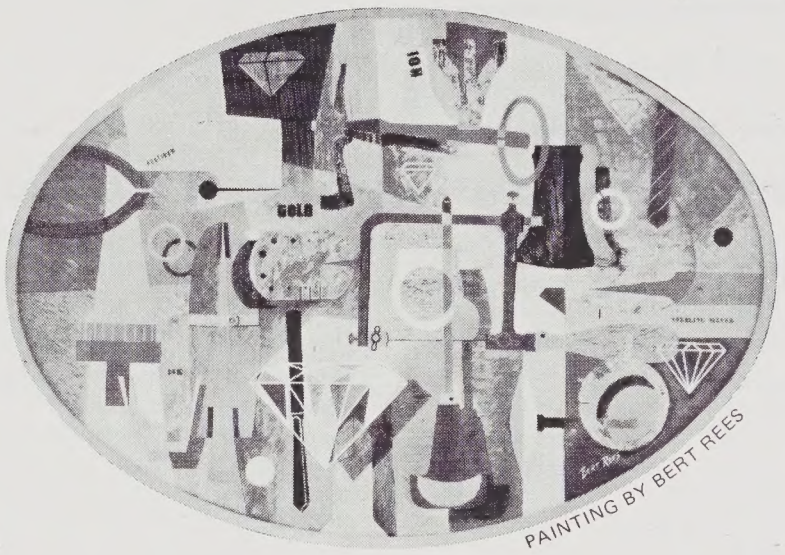

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Humboldt St. University, Arcata, CA
El Camino College Library, Via Torrance, CA
School of Museum of Fine Arts, Boston, MA
Library-Metal Dept.-Dept. of Recreation, Halifax, Nova Scotia
Metro Board of Park, Nashville, TN
State University College (Milne Library), Geneseo, NY

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Ralph Irwin, Ft. Smith, AR
Katherine Minnerly, E. Lansing, MI
Carol Mitchell, Durham, NC
Montclair State College, Upper Montclair, NJ
Kathleen O'Rourke, Tucson, AZ
Mildred Rose, Cedarhurst, NY
Marlene Byer, Coral Gables, FL
Barbara Cieslicki, Plainfield, NH
Kathryn Gough, Huntington, NY
Robert L. Henion, Lee's Summit, MO
Sally G. Lyon, Poughkeepsie, NY
Edwin Newberry, San Diego, CA
Anne Praczukowski, Seattle, WA
Patricia Price, Houston, TX
Jan M. Rhodes, Akron, OH
Fay Rooke, Burlington, Ontario
Miriam Sievers, San Diego, CA
Pernie Simon, Pampa, TX
Jeanne Sturdevant, Sharon, MA
G. Scott Tabar, Newbury Port, MA
Carl P. Wisoff, Norfolk, VA
Jan DiGann, Baton Rouge, LA
Jo Ellett, Cameron, TX
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Joe Cornett, Long Beach, CA
Lorri Ferguson, Renton, WA
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Lisa Short, Ft. Collins, CO
Carol Van Vleet, Hartland, WI
Susan Wakefield, Chagrin Falls, OH
Lori Wickham, Glassboro, NJ
Jeffrey P. Lewis, Ramsey, NJ
Thomas Oakes, Bloomfield Hills, MI
Caleb K. Sullivan, Syracuse, NY
David A. Tayloe, Denton, TX
John T. Trocano, Pittsburgh, PA

BOOK CLUB ADDITIONS

The following two books are also available from the Book Department list in Issue JL 22:

"The Container Book"—Jay & Thelma Newmann, Crown Publishers, $7.95, paper; $14.95, cloth.

"Gold"—Johann Willsberger, Doubleday & Co., $24.95.

WANTED—An additional Assistant Editor. Goldsmiths Journal needs a person to whom we can mail articles for editing. If interested, write us, stating interest, background qualifications and any experience. This is volunteer work and should consume only a few hours a week.

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MEMBERS' NEWS

Eve J. Alfille had a jewelry show at the Beverly Art Center in Chicago.

Amerinda, William Mickle and Kim Bass had a three-person show at Images, in Sarasota, FL.

Kim Bass was elected to the Board of Directors for the San Francisco Metal Arts Guild.

Vada Beetler participated in "Liturgical Invitational 79" at Capital University and Greater Columbus Artists special exhibition for Livingston L. Biddle, Jr., Chairman for National Endowment for the Arts, Columbus, OH.

Nelsie Davis held an exhibit, "Metals, Gold/Sterling" in Portland, OR.

Helen Drutt has been appointed director of the art gallery at Moore College of Art.

Pat Flynn, Don Johnson, Aristotle Georgiades, Barb Minor, Ken Cory, David Logan, Natalie Paul, Steve Albair, and Jamie Bennett have been invited to participate in a Metalsmithing Invitational Show at Lee Hall Gallery at Northern Michigan U. in Marquette, MI, opening Jan. 29—Feb. 17, 1979.

Hannelore Gabriel is exhibiting in "Ohio Crafts to Use and Enjoy" at the Columbus Cultural Arts Centre.

Harold Helwig presented a program on jewelry and metal objects at Eastern Kentucky University.

Enid Kaplan is having an exhibit "Jewelry of Enid Kaplan" as one of the featured jewelers in show at the Elements in NYC through April 7.

Betty Helen Longhi and Ronald Wyancko exhibited in "The Elements: Transformation Through Fire" at the Greater Reston Arts Center in VA.

Linda MacNeil gave a slide talk on her work as well as a three-day workshop: Boston University Program in Artisary, Jan. '79. She also received a $3,500 fellowship from The Massachusetts Council on the Arts and Humanities in Dec. '79. Linda will have an exhibition of Glass Jewelry combined with precious metals April 16-May 12, 1979, at Ten Arrow Gallery, Cambridge, MA.

Hilda P. Melchoir is working with CETA program finding old traditional native artists to teach their crafts to younger kids (14 years).

James Meyer held a workshop on stone setting at the Craft Center.

Charlene Modena is showing at the AG Gallery in Stinson Beach, CA, her paper sculptures with electroformed copper in them.

Harold O'Connor has had an article (with photos) published in the German book: Diebeners Goldschmiede und Uhrmacher Jahrbuch 1979 entitled: "Entstehung Von Metall-Collagen" (this article covers the philosophy, design, and construction of micro-relief metal objects suitable for framing and display as wall artworks).

Pahaka was in "Wearable Art II" at Sign of the Swan Gallery in PA, Nov. 25-Jan. 8. He also served on the jury for "Fire & Light" at the Peters Valley Gallery, Dec. '78. Pahaka will be in "Invitational 1979" at the Craftsman's Gallery in Scarsdale, NY, Mar. 31-April 28. He will be in a show at The Artisans Gallery in Great Neck, NY, March 30-May 9.

Natalie Paul has relocated as an associate professor at Northern Michigan U., Marquette, MI. She has recently participated in the Montana Invitation Artists Art Auction, Baucus for Senate at the Pyramid Gallery Washington, DC, the 30th Spokane Sculpture & Painting Annual in Washington, and the Wearable Show at the Wadsworth Gallery, Bryn Mawr, PA.

Heikki Seppa participated in a two-day conference in Denver which opened the celebration on the theme: "Directions in Today's Crafts — Ideas, Motivations, Philosophies and Attitudes."

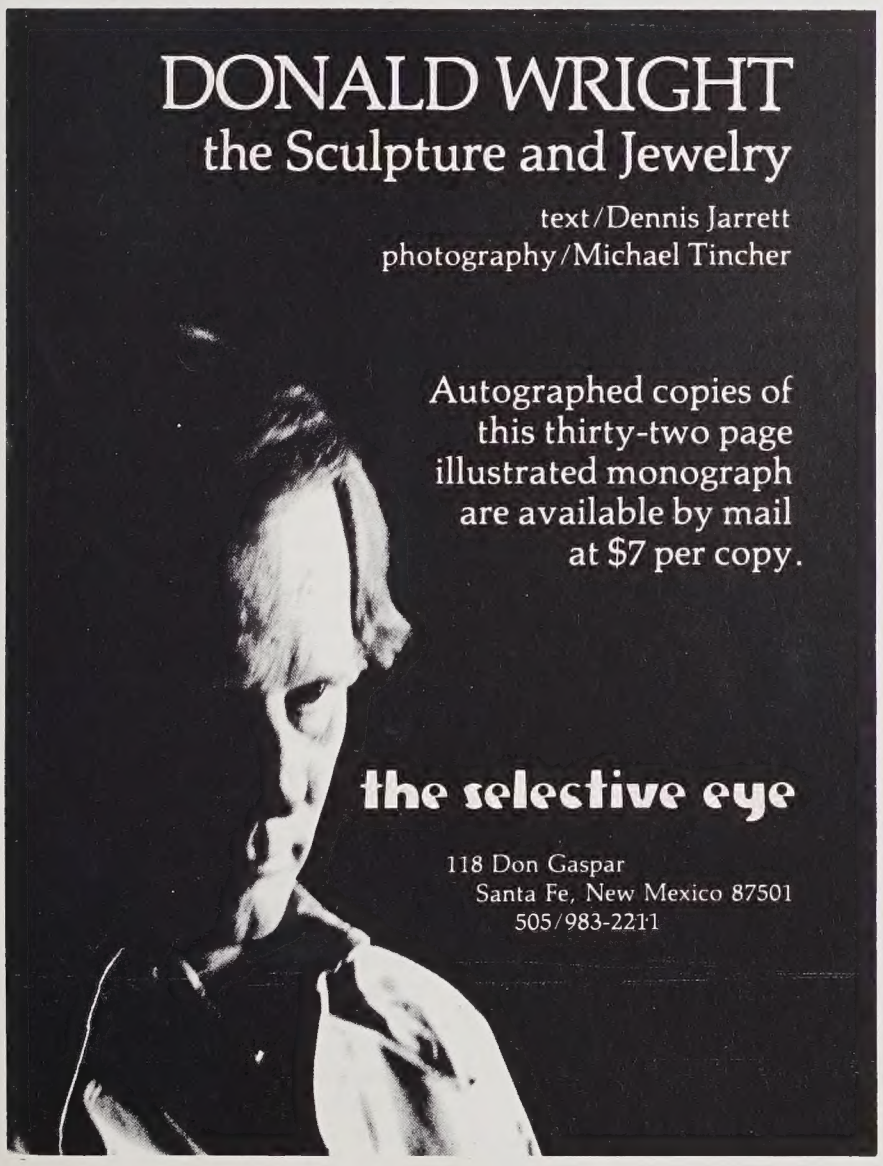
Mary Ann Scherr has work included in the following permanent collections: Yale U. Art Gallery/Div. of "Art in Industry"; Vatican Museum of Contemporary Art/Rome, Italy; Museum of Contemporary Crafts in NYC; and The Worshipful Company of Goldsmiths/Goldsmiths Hall, London. She also participated in these invitationals: One Person Exhibition: Florence Duhl Gallery, NYC; Parsons School of Design in NYC. Mary Ann is currently teaching "Advanced Jewelry Course", Parsons new craft program. She was invited to present "Body Monitoring Jewelry" to the United States Environmental Protection Agency Seminar, Raleigh, NC Research Center. Mary Ann juried on: New York final selection of National Scholastic Artists National Winners and Centra PA Festival of the Arts, Penn. Gallery, Penn State U. All Crafts Area.

Douglas Steakley gave a lecture on Concepts Studio at Cabrillo College in Aptos, CA, and a demonstration of holloware techniques at the CA College of Arts and Crafts in Oakland, CA.

Anne Taussig was awarded "Best of Sculpture" prize for her sterling form "zenith" at the Arts & Science Council Showcase in Charlotte, NC Feb. 4.

Linda Weiss was invited to present a slide lecture to the metal arts students at CA College of Arts & Crafts in Oakland, CA. The lecture was on March 16; she will also be conducting a 2-day intensive workshop on raising techniques at Humboldt State U. in Arcata, CA on May 10 & 11. Linda also had work selected for inclusion in the Pensacola National Crafts Exhibition.

Linda Wood participated in "Winterworks" at the Massachusetts College of Art at the Cyclorama Boston Center for the Arts in March. (Metals dept. showing recent works of graduate and undergraduate).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Craft Summer

June 18-July 27

Batik (S. Blumrich) • Enameling (H. Helwig) • Photography (J. Kaufman) • Design (D. Daehnert) • Off loom weaving (D. Itter) • Tapestry (M. Lester) • Fabric dyeing • Wood construction (J. Killy) • Weaving (E. Patton) • Screen printing • Ceramics Archaic Clay (G. Kokis) • Metals • Spinning (P. Grayson) • Stitchery (H. Bitar) • Kiln construction (J. Troy) • Beginning enameling (J. Bennett) • Hand building (with emphasis on Hopi Indian philosophy) (O. Loloma) • Photo silkscreen (D. Edwards) • Enameling and jewelry enameling techniques (B. Harper) • Watercolor (A. McKibbin) • Photo silk screen construction and preparation (J. Cox) • Electric kiln ceramics (H. Riegger)

Contact Craftsummer Director, Peter Dahoda, Miami University, Oxford, Ohio 45056

OPPORTUNITIES

A five-year program funded by the National Endowment for the Arts, the Japan/U.S. Friendship Commission and Japan's Agency for Cultural Affairs is now in existence — which exchanges artists — five American artists go to Japan for 6-9 months work and five Japanese to this country for the same time period. Guidelines and applications for next year's program may be obtained by writing to the U.S./Japan Program Officer, National Endowment for the Arts, Washington, DC 20506.

The Artists Fellowship Program is an annual event for all Massachusetts craftspeople who are over 18 years and not enrolled as students. Application forms for next year's program will be available in Sept. For more information, contact the Artists Fellowship Program, The Artists Foundation, Ind., 100 Boylston St., Boston, MA 02116.

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Anyone wishing for information on The North Carolina League of Creative Arts and Crafts Inc., can write to: Betty Place, Director, 115 Brookstown Ave., Box 10507, Winston-Salem, NC 27108.

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Concepts Gallery is sponsoring a one-man exhibition of titanium jewelry by Edward De-Large from Nov. 16-Dec. 30, 1979. Ed will be in Carmel for the opening and is interested in visiting other galleries and lecturing for jewelry classes. If anyone would like to have him as a guest lecturer around the middle of Nov., please write to me so I can help arrange a schedule. Thank you!

Douglas Steakley
Concepts Gallery, P.O. Box 301,
Carmel, CA 93921, 408/659-4346

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EXHIBITION OPPORTUNITIES

Slides Due: Sept. 8; Oct. 27-Nov. 25, "Marietta College Crafts National '79 8th Annual Craft and Sculpture Exhibition", $5,000 in prize money: $1,000 Award of Distinction, $2,500 Judges Awards and $1,500 Purchase Award. Maximum 3 pieces; $10 entry fee. For a prospectus, write: MCCN '79, Arthur Howard Winer, Director, Marietta College, Marietta, OH 45750.

Deadline Date: May 1: Sterling Design Competition, open to all residents of the U.S. who are students in a course of design at the college, technical or graduate level during 1978-79. Entrants may submit one piece designed for functional use or esthetic display. For entry blanks or more information, write: Sterling Silversmiths Guild of America, 111 E. Putnam Ave., Riverside, CT 06878.

Deadline Date: April 20; "Crafts Northwest Circa 1980", artist/craftspeople from WA, OR, ID, MO, WY, British Columbia and AK are invited to enter. For more information and an application, write: Oregon School of Arts & Crafts, P.O. Box 5784, Portland, OR 97228, or call 503/228-4741.

Deadline Date: April 27; Oct. 6-Nov. 7, "Fine Forgery", National Exhibition of Contemporary Ironsmithing; maximum of 4 entries with up to two slides per entry; fee $4 per entry. For more information, write: Susanne Turino, The Gallery, Peters Valley, Layton, NJ 07851.

St. Louis, MO, "Spring Market of American Crafts", confirmed buyer May 3,4,; public May 5,6; to be held at the Convention Center.

Deadline Date: May 9; "Dancin Diamonds Diamonds Today Competition 1979". For further information on the contest and official entry blanks, write: Diamond Information Center, NW Ayer ABH International, 1345 Ave. of the Americas, N.Y., NY 10019.

Deadline Date: May 15; Nov. 15-18, "The Third Annual Philadelphia Craft Show", sponsored by the Women's Committee of the Philadelphia Museum of Art; to be held at Memorial Hall, Fairmount Park, Philadelphia. Application by 5 slides to be submitted with entrance fee of $5. For more information, write: The Philadelphia Craft Show, Benjamin Frank-

UPCOMING EVENTS

WORKSHOPS

lin Parkway, Box 7646, Philadelphia, PA 19101.

Sugarloaf's 1979 Shows; for detailed information on these, send full size SASE to: Ms. Deann Verdier, Director, Sugarloaf Mountain Works, Inc., P.O. Box 319, Poolesville, MD 20837:

1. May 25-27, Timonium, MD, "2nd Annual Spring Crafts Festival" at MD State Fairgrounds; space fees $90.
2. Oct. 12-14, Timonium, MD, "3rd Annual MD Crafts Festival" at MD State Fairgrounds; space fees $100.
3. Nov. 16-18, Gaithersburg, MD, "4th Annual Autumn Crafts Festival" at the Montgomery Co. Fairgrounds; space fees $100.
4. Dec. 7-9, Gaithersburg, MD, "2nd Annual Winter Crafts Festival" at Montgomery Co. Fairgrounds; space fees $100.

Rhinebeck, NY, "Northeast Craft Fair," confirmed buyers June 19-20; general public June 22-24; to be held at Dutchess Co. Fairgrounds.

Deadline Date: July 13-14; Aug. 5-30, "Miniatures," open to all residents of MO and IL living within 170 miles of St. Louis; entry fee $10 for 103 entries. Write: Miniatures, Craft Alliance, 6640 Delmar Blvd., University, MO 63130.

San Francisco, CA, "Pacific States Craft Fair," confirmed buyers Aug. 2; general public Aug. 3-5; to be held at Ft. Mason Facilities.

Westfair announces that the "4th Annual Old-Time Country Music Contest and Pioneer Exposition" will again take place in Council Bluffs, IA over Labor Day weekend, 1979 (Aug. 31-Sept. 2). Prize money totals up to well over $7,000 in cash money, recording studio time, certificates & other valuable gifts. For more information, contact: Bob Everhart, Director, 106 Navajo Council Bluffs, IA 51501.

Feb. 2-March 15, 1980, "It's About Time," a national competition and exhibition of handmade one-of-a-kind clocks, clock movements and time-related craft objects to be held at the Craft Center Gallery. Juried by slides; for a free prospectus, write: It's About Time, Worcester Craft Center, 25 Sagamore Rd., Worcester, MA 01605.

Deadline Date: April 21; Oct. 5-7, "Morristown Craftmarket," open to all craftsmen. For further information, write or call: Michael Feno, Morristown Craft Market, P.O. Box 2305-R, Morristown, NJ 07960, 201/263-8832.

Creative Fairs presents the following shows:

1. June 2-3—Crafts at Sagamore; Theodore Roosevelt Estate, Oyster Bay, NY.
2. July 28-Sept. 3—"2nd NY Renaissance Festival of the Arts," Sterling Forest Gardens, Tuxedo, NY
3. Nov. 16-18—"5th Annual Harvest Crafts Festival," Naussau Coliseum, Uniondale, LI, NY.
4. Nov. 25—"Super Crafts Sunday," III Meadowlands Complex, East Rutherford, NJ
5. Nov. 30 & Dec. 1-2—"NY Contemporary Craft Exposition," Park Ave. Armory, NYC, NY.

(These shows are juried by slides. For more information, write: Creative Faires, Ltd., P.O. Box 1688, Westhampton Beach, NY 11978.

Helen Drutt is planning a major invitational metal exhibition in 1981. Work is presently being reviewed and material can be forwarded to: Helen Drutt, Director of Moore College of Art Gallery, 20th & Race Sts., Philadelphia, PA 19103.

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Electro-Coloration by James Ward, July 16-20, Longwood College; 3 credit hours (undergraduate or graduate). Cost approximately $175, including room, board & tuition. Write: M. Baldridge, Art Dept., Longwood College, Farmville, VA 23901.

Peters Valley presents the following workshops: May 5-6, Barbara Mail; May 26-27, Barry Merritt; June 25-29, Bob Natalini/Van LeBus; July 5-7, Jamie Bennett; July 9-13, Merily Tompkins; July 16-27, Merci Zelmanoff; Aug. 2-4, Heikki Seppa; Aug. 6-17, Fred Woell; Aug. 20-30, Chuck Evans. For further information, contact: Peters Valley, Layton, NJ 07851

June 27-July 18, U. of Delaware Summer Session Workshop '79—Portugal; a 3-week trip involving a one-week tour of Lisbon to see various craftsmen and museums and two weeks of intensive work at the A Casinha Art Center in Monchique, Algaive (southern Portugal). Cost is $1,350 & tuition ($150), 1-6 credits. For more information, write: University of Delaware Art Dept., Summer Sessions Portugal, Newark, DE 19711.

The CA College of Arts & Crafts is having summer workshops in crafts May 14-Aug. 23 in three complete 5-week sessions and one-week workshop in metal arts and book arts, starting July 23. For more information, write: Summer Program, CA College of Arts and Crafts, 5212 Broadway, Oakland, CA 94618.

The 1000 Islands Museum Craft School presents the following workshops: Enameling—Dorothea Lagrange-Lee; Jewelry—Emily Sohier. For further information, write: The 1000 Islands Museum Craft School, 314 John St., Clayton, NY 13618.

The Oregon School of Arts and Crafts (formerly the School of the Arts and Crafts Society) presents several summer workshops in metals: "Repousse and Chasing"—Nilda Getty, July 24-28; "Rendering Techniques and Granulation of Metals"—William Neumann, July 30-Aug. 4; "Experimental Techniques of Enameling"—Martha Banyas, Aug. 13-24. For more information, write: Paulette Wittwer, 616 NW 18th St., Portland, OR 97209.

The Penland School of Crafts presents the following workshops: JEWELRY: Randy Long—June 4-15; Kelly Morris—June 18-29; Marilyn Davidson—July 2-20; Mary Ann Scherr—July 23-Aug. 10; Jim Malenda—Aug. 13-31; Hannelore Gabriel—Sept. 3-12. ENAMELING: Karen Blockman—June 4-15; Mel Someroski—June 18-29; Martha Banyas—July 2-20; Steven Zeitlin—July 23-Aug. 10; Helen Hosking—Aug. 13-31; Bill Helwig—Sept. 3-21. LAPIDARY: George Parker—June 18-29; Roy Clifton—July 2-20. Some visiting scholars will be Tom Gentille, Jewelry; William Brown, Jr. and John Wallace, Blacksmithing. For further information, write: Penland School, Penland, NC 28765.

Jamie Bennett will be doing a workshop in enameling at Northern Michigan U., Marquette, MI, June 25-July 6. Participating students can receive 2 semester hours credit for the session (graduate or undergraduate). Enrollment is limited. For further information concerning registration, write: Natalie Paul, Dept. of Art & Design, Northern Michigan University, Marquette, MI 49855.

The Brookfield Craft Center presents the following spring and summer classes:

1. Techniques in Jewelry—Florence Benzer, April 4,18,25; May 2,9, 16; tuition $83.
2. Finishing Techniques—Pat Flynn, April 28 & 29; tuition $37.
3. Chasing/Repousse—Anne Besse-Shepherd, May 5 & 6; tuition $37.
4. Cloisonne Enameling—Florence Benzer, May 12,13,19,20; tuition $62.
5. Special Summer Workshop—Richart Coble and Susan Corey; to give students the opportunity to explore new approaches to their craft; June 25-July 6.
6. Basic Jewelry—Pat Flynn, July 16-20.
7. Casting—Pat Flynn, July 23-27.
8. Experimental Enameling—Judith Daner, July 9-13.
9. Hollow Core Jewelry & Containers—John Cogswell, Aug. 13-17.
10. Wire Constructions/Fiber Techniques/Jewelry—Mary Lee Hu, Aug. 20-24.

(For further information on these write to: The Brookfield Craft Center, Inc., P.O. Box 122, Brookfield, CT 06804.)

July 23-Aug. 24, Summer Workshop in Metalsmithing. Guest workshop leaders: David La Plantz—Fabrication with cold joins and wire as a semi-solid element; Douglas Steakley—Holloware; Richard Gompf—Sandcasting; Alan Revere—Metalurgy and Granulation; Florence Resnikoff—Electroforming, Metal, Ceramic and Glass. This will be held at the Shaklee Bldg., CA College of Arts and Crafts, Broadway at College, Oakland, CA 94618.

GIA is offering two travel seminars, the first to European gem centers (May 19-June 3) and the second to gem centers in the Far East (Sept. 15-30). Brochures on the 1979 seminars are available from: GIA, P.O. Box 2110, Santa Monica, CA 90406. GIA is also offering the following classes to be held at different locations:

1. one-week Diamond Grading courses, April 23-June 29.
2. one-week Gem Identification course, April 2-June 25.
3. one-week Jewelry Design class, May 21-25.
4. two-week class in Diamond Setting, April 30-June 4.
5. two-week class in Gem Cutting, April 2-May 23.
6. two-week class in Jewelry Repair, April 16-June 18.
7. two-week class in Wax Carving and Modeling, June 4-15.

(For more information on these classes, write: GIA, 1660 Stewart St., P.O. Box 2110, Santa Monica, CA 90406.)

Gold! Metallurgy, design, fabrication, gold country trip; July 2-20; Revere Academy of Goldsmithing, 760 Market St., Suite 937, San Francisco, CA 94102.

Stone Setting. Bezels prongs, pave, etc.; June 19-Aug. 7. Jewelry Design and Rendering; Creativity, Rendering, Presentation; June 21-Aug. 9. For more information, write: Alan Revere, CA College of Arts & Crafts Extension Div., 5212 Broadway, Oakland, CA 94618.

The Arrowmont School of Arts and Crafts is offering the following courses:

1. June 11-22—Metal Design
2. June 25-29—Enameling, Kenneth Bates; Metal Design, Thomas Markusen
3. July 2-13—Metal Design, Lynda Watson
4. July 16-20—CIDH Metal Design, Elliot Pujol; CIDH Metal Design, Jim Wallace
5. July 23-27—Metal Design, Deborah Aguado
6. July 30-Aug. 10—Metal Design, Mary Lee Hu

(For more information, write: Arrowmont School of Arts & Crafts, P.O. Box 567, Gatlinburg, TN 33738.

April 22, corresponding with the SNAG Conference, The Craft Center will co-sponsor a workshop with the Massachusetts Association of Craftsmen by James Brent Ward.

July 30-Aug. 18—Jewelry; 3-week professional summer workshop presented by Bruno Martinazzi, to be held in Ansedonia, Italy. For further information, write: Ms. Paula Freeman, c/o Studio Prof. Martinazzi, Lungo Po Diaz 2, Torino 10123, Italy.

June 27-July 18, "Workshop in Portugal," 3-6 credit hours available (graduate or undergraduate). For further information, contact: Anne Krohn Graham, Art Dept., 104 Recitation Hall, University of Delaware, Newark, DE 19711.

CONFERENCES

May 23-25; 3rd International Conference on Precious Metals, presented by the International Precious Metals Institute; to be held at the Continental Plaza Hotel, Chicago.

The Knifemakers Guild is sponsoring their 10th Annual Show from July 27-30, to be held at the Crown Center Hotel in Kansas City, MO. Reservations must be received by July 3. For more information, write: Buster Warenski, P.O. Box 214, Richfield, UT 84701.

EXHIBITIONS

Athens, GA, 3rd National Ring Show, April 6-27, Visual Arts Gallery, University of Georgia.

State University Park, PA, The Central PA Festival of the Arts 13th Annual Juried Crafts Exhibition, July 8-Aug. 25, at the Museum of Art.

Washington, DC, to be held at the Renwick Gallery at the Smithsonian Institute, Olaf Skoogfors, 20th Century Goldsmith, April 6-Aug. 19, organized by the Philadelphia College of Art.

Grand Junction, CO, "Objects '79", July 5-Aug. 5, to be held at the Western Colorado Center for the Arts.

Marietta, OH, "Marietta National '79", April 7-May 20, to be held at the Grover M. Herman Fine Arts Center, Marietta College, OH.

Pittsburg, PA, Arts Festival, June 8-10, a dual-level conference with detailed workshops for beginners and experts at running art festivals. For more information, write: American Council for the Arts, 570 Seventh Ave., N.Y., NY 10018.

Layton, NJ, The Gallery Peters Valley, presents the following exhibits: Figures of the Imagination—April 1-19; Faculty Show 1979—July 21-Aug. 18; Fine Forgery—Oct. 6-Nov. 7; Sacred & Ceremonial—Nov. 17-Dec. 24. For more information, contact: Susanne Turino, The Gallery, Peters Valley, Layton, NJ 07851.

Cornwallis, OR, "Functional Forms: 1979", April 6-May 11, to be held at Fairbanks Gallery at Oregon State University.

San Francisco, CA, "Pacific States Craft Fair", Aug. 3-5, to be held at Ft. Mason Center.

Asheville, NC, "32nd Annual Guild Fairs," Summer Fair—July 10-14; Fall Fair—Oct. 17-20; both fairs will be held in the Asheville Civic Center.

Montclair, NJ, "Toys to the Third Power," April 15-June 17, to be held at the Montclair Art Museum.

Chicago, IL, "32nd Annual 57th St. Art Fair," June 2-3, to be held at the U. of Chicago Laboratory School Cafeteria.

Carmel, CA, Edward deLarge one-man show, Nov. 16-Dec. 30, to be held at Concepts. deLarge is interested in lecturing at schools or anywhere and will be present for the opening of his exhibit. For more information, contact: Doug Steakley, Concepts, P.O. Box 301, Carmel, CA 93921.

Lincoln, NE, "1979 Nebraska Crafts Exhibition," May 27-June 24, to be held at the Sheldon Memorial Art Gallery.

St. Louis, MO, St. Louis Spring Market of American Crafts, May 3-6, sponsored by American Craft Enterprises, Inc.

Worcester, MA, "9th Annual Craft Fair," May 19-20, to be held at the Craft Center.

Las Vegas, NV, "19th Annual Art Round-Up," June 3-July 5, to be held at the Las Vegas Art Museum.

Rhinebeck, NY, "Northeast Craft Fair," June 19-24, to be held at the Dutchess County Fairgrounds.

Toronto, Canada, "The Treasures of Tutankhamun," Nov.-Dec., to be held at Art Gallery of Ontario, only Canadian showing of this exhibition.

The Helen Drutt Gallery, Spruce St., Philadelphia, PA, is presenting these one-person exhibits: Jem Freyaldenhoven—April 1; Helen Bitar—May; Rudolf Staffel—June; Fall 1979 Shows Rise Rice, Bruce Metcalf, Albert Paley, George Timock, Wendy Ramshaw, David Watkins.

New York, NY, Mary Ann Scherr: Jewelry Fashion Art in Metal, Mar. 6-April 14, to be held at Florence Duhl Gallery, Ltd.

London England, May 1, Press and Private view of the exhibition of jewellry made from synthetic or man-made materials on show at the Goldsmiths Hall, May 2-25.

NYC, NY, International Craft Show, June 14-17, to be held at the New York Coliseum. For further information, contact: NY State Craftsmen, Inc., 27 W. 53rd St., N.Y., NY 10019.

London, England, "Work in Progress," including Catherine Mannheim-jeweller, April 11-May 26, Crafts Advisory Committee.

Marietta, OH, The Marietta National '79, April 17-May 13, to be held at the Grover M. Herman Fine Arts Center.

Winnetha, IL, "Sixth Annual Mid-West Craft Festival," April 21-22.

April 26-June 17, Silver in American Life, Pittsburgh, PA, Museum of Art, Carnegie Institute. Also scheduled for Everson Museum of Art in Syracuse, NY—July 29-Sept. 30; High Museum of Art, Atlanta, GA—Nov. 3-Dec. 31; Amon Carter Museum, Ft. Worth, TX—Feb. 8-Apr. 13, 1980; Milwaukee Art Center, Milwaukee, WI—May 16-July 20, 1980; Virginia Museum, Richmond, VA—Sept. 19-Oct. 19, 1980; St. Louis Art Museum—Dec. 5, 1980-Feb. 1, 1981; Los Angeles Museum of Art—Mar. 5-May 10, 1981; Cleveland Museum of Art—June 24-Aug. 16, 1981; Denver Art Museum—Sept. 23-Nov. 15, 1981; Fine Arts Museum of San Francisco, M.H. deYoung Memorial Museum—Dec. 19, 1981-Feb. 14, 1982; and Detroit Institute of Arts—Mar. 24-May 16, 1982.

Willoughby, OH, Outdoor Arts Festival, July 20-23, 38660 Mentor Ave.

Philadelphia, PA, Miriam Sharlin, end of April, Helen Drutt Gallery, 1625 Spruce St.; work of Jem Freyaldenhoven will be displayed in May and Bruce Metcalf's work in June.

LECTURES

Upcoming lectures at Renwick Gallery of the Smithsonian Institution, Washington, DC: Goldsmiths Stanley Lechtzin (April 10) and John Paul Miller (May 22).

GOLD!
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Revere Academy of Goldsmithing
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FEATURE ARTICLES

WHERE DID MARGARET DE PATTA GET STARTED?

by Aletha Biedermann-Wiens

Born—Tacoma, WA, 1903; Studied—Academy of Fine Arts, San Diego, 1921-23; California School of Fine Arts, San Francisco, 1923-25; Art Students League, NY, 1926-29.

Margaret dePatta trained as a painter and a sculptor during the decade after World War I. While there was some arts and crafts education established in the U.S. during William Morris' arts and crafts movement, by the 20's the movement had lost much of its vitality. Although schools such as Cranbrook, California School of Arts and Crafts, the Philadelphia Museum School, and the Boston Museum School existed, little that was interesting came from them. There was hardly any focus on American art in the U.S., much less on crafts. Craft workers were forced to rely on self-instruction for most of their technical knowledge and had little conceptual basis for artistic experimentation and growth.

A sense of community among crafts workers began in the 20's with the re-introduction of craft organizations and craft centers. Ambirg-Hirth opened their San Francisco shop in 1934 to become one of the earliest retail outlets of American Crafts in California. Many of the programs and studio outlets established in the 20's went under during the Depression. Crafts in the U.S. hardly survived, even with Federal Arts Projects help. As the war machine started up in Europe in the 30's, American artists were joined by European artist-crafts workers who contributed a standard of excellence, advanced technical knowledge, and a philosophy of crafts as a way of life. Margaret dePatta began her career in modern jewelry when the craft as we know it did not exist.

DePatta returned to San Francisco in 1929. While looking for a wedding ring, she could not find one with the design qualities she wanted, and she realized the potential open in jewelry design. A mature artist with a strong feeling for composition and sophisticated design, she began an apprenticeship with a San Francisco metal worker, Armin Hairenian. Her early pieces are influenced by ancient pre-Colombian, Etruscan, and Egyptian jewelry. She continued to paint, and studied engraving and enameling, gradually devoting more time to metal work. By 1935 she had a workshop in her home and in 1936 her work was being shown at Ambirg-Hirth. In 1939-1940, one of her pieces was included in the metals section of the Golden Gate International Exposition. The jewelry section of the fair displayed only precious gems.

Jewelry design at this time was nearly limited to pronged stone settings, symmetry, and unimaginative and representational forms. DePatta said: "Contemporary jewelry must characterize our times with its emphasis on space and structure, strong light, open forms, cantilever, floating structures, and movement." She became an accomplished metal worker and began to center on concepts which remained her focus: design, transparancy, kinetics, new materials.

SCHOOL OF DESIGN, CHICAGO, 1940-41—Moholy-Nagy's Bauhaus-oriented experimental method gave her an opportunity to study design problems in terms of color, light, and volume. In sculpture workshops she struggled with abstract geometric relationships and an understanding of space in terms of movement, modules, the articulation of lines in space. She became intrigued with transparency — transmission, opacity, depth, invisibility, magnification, multiplication, illusion, perspective — and spent a good deal of her life experimenting with its design potentials. She learned to think about and explore design in order to harness new questions to the task of continuing the exploration. Her problem solving answers evolved toward the recognition of essentials and the elimination of anything unnecessary; toward a unified form.

"We craftsmen engaged in producing objects for use find ourselves historically bound to search out fundamental forms rather than to decorate form. A mere simplification of traditional form is not sufficient. New form emerges when a functional analysis is coupled with new materials, new techniques, or new human concepts. We live in a world of exciting new structural forms. We should be aware of the implications of such things as the Maillart bridges, the geodesic dome and the prestressed contours that are supplanting the right angle aesthetic in architecture. We have discoveries just as revolutionary to make in our own field."

In order to achieve answers to the problems she set herself (and others—she is well remembered for her teaching, her design critiques, and her explorations in furniture, flatware, and pottery design) she researched optics and designed her own stone cuts, learning to set stones so that the settings were either hidden or essential parts of the design. She experimented with epoxying stones, with rutilated quartz, stainless steel, beach pebbles, diversified fastenings and other new materials and ideas.

DIED, OAKLAND, CA, 1964—Her direct and inventive work is an articulate legacy to those of us who never met the charming, lively, provocative lady.

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THE EHINGER-SCHWARZ WORKSHOP—ULM

by Sylvia-M. Schmager

What should one do when, at the age of 27, as a fully qualified and expert goldsmith with five year's experience of working in the goldsmith's trade abroad, in Stockholm, one is faced with taking over a family business now entering its fourth generation? That was the question, fraught with consequences, confronting Wolf-Peter Schwarz, great-grandson of the founder, Otto Ehinger, when he and his wife took over the family business at Ulm in 1969. The actual heritage consisted of the long-established reputation of the family name; apart from that, the heir decided to make a completely fresh start. Nine years later, this young jeweller and goldsmith, whose designs have since won recognition and acclaim in numerous international competitions, realizes that it was by taking this plunge that he was able to do what he wanted to do, to break free from his competitors and give himself a very individual image in the eyes of his customers.

BRAVER AND BRAVER—"When one finds that one is capable of attaining the goals one has set oneself, one becomes braver and braver," declares Mr. Schwarz. Soon after taking over the family business, he decided to increase the proportion of products manufactured by the company to 90% of the total turnover. His principle is to concentrate on individual and distinctive jewellery designs. Workshop and sales premises are separate: 25 to 30% of the turnover comes from the manufacture of articles for retailers. The remainder (and thus the larger part) is accounted for by jewellery. From January to September 1977, the company has increased its turnover by a further 33%.

The firm, which employs 20 to 22 people in all, is divided into three sections: production, jewellery and distribution. Mr. Schwarz himself takes complete responsibility overall for design. In the shop, apart from Mr. and Mrs. Schwarz, there are two saleswomen, both qualified goldsmiths and silversmiths, who advise customers. Mr. Schwarz says: "I can't tell you how often a customer comes to us wanting to have a piece of her jewellery set with other stones, or looking for a pair to a single item in her possession. This calls for expert advice and in this respect we have carried out some extremely successful experiments with our two saleswomen." Delegation of responsibility for a specific area of activity has also proved successful. The staff assumes complete responsibility for the task with which they have been entrusted, and all the more so since their personal income increases with the development of the company. Mr. Schwarz declares: "My ideal is to be the boss but without the employer's mentality, and I want the people who work for me to be totally lacking in employee mentality." The company is currently training four apprentice goldsmiths. Particular importance is attached to the creative side of the goldsmith's craft. Drawing and design are compulsory subjects of study at the Ehinger-Schwarz workshop.

Wolf-Peter Schwarz, "Dream Rain", brooch/pendant, chalcedony, diamonds

WANTING TO SELL JEWELLERY—According to Mr. Schwarz, "in the first place, we must want to sell jewellery. That being so, we owe it to our good name to do nothing that infringes the rules of good taste." For the retail sector, the workshop manufactures small batches of articles with variable castings as well as single items. In the shop, it is primarily single items that account for the bulk of our turnover. The clientele is composed mainly of regular customers but constant efforts are made to attract new customers and to strengthen the bonds with existing ones by means of promotions with specific objectives in the shop windows or by various activities outside. For instance, it was with the aid of increasing the average selling price—which had dropped from 650 to 600 Deutschmarks in the space of only one year—that Mr. Schwarz organized a diamond evening in one of the rooms of the Ulm Museum. To quote him, the purpose was to inform people about rarities in this field. "Instead of saying dear, we would do better to say rare! Representatives of the Platin Gilde, De Beers and the Gold Corporation took part in this promotion. Naturally, original pieces of jewellery, elegantly displayed on velvet cushions, were also on show and the two saleswomen on hand to provide explanations. Local newspapers received a full press release for

Wolf-Peter Schwarz, from collection "Jewelry Stories", pin (left)

Wolf-Peter Schwarz, pendant, platinum, diamonds & sapphire (below)

promotions of this kind.

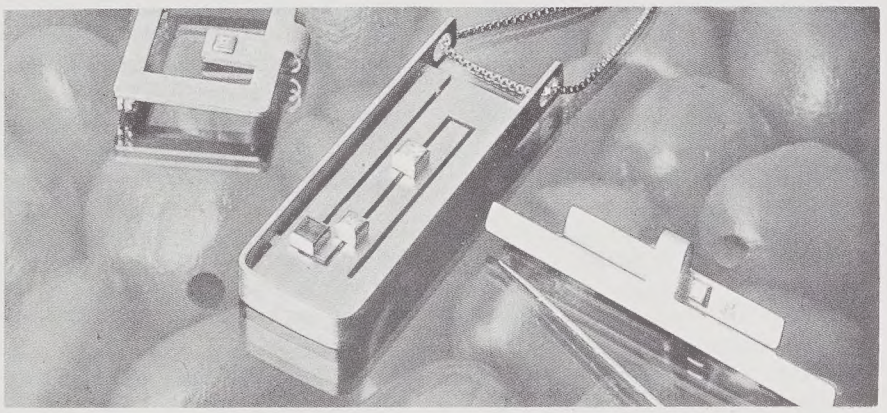
DESIGNING TO THE CLIENT'S SPECIFICATIONS—It is partly his highly individual collection, but also and especially the expert advice he can offer and the versatility of service he can provide, that sets the jeweller apart from other specialists in the trade. Time and time again, Mr. Schwarz finds that customers want to be informed, to be initiated into the fascinating world of gold, silver and precious stones and to learn about such things as their places of origin. A speciality of the Ehinger-Schwarz workshop is to produce, in the customer's presence, a sketch of the piece of jewellery under discussion, in accordance with the customer's description of what she wants. To this end, Mr. Schwarz has designed a special work sheet which, apart from the space reserved for the sketch, includes standard details of style, proportion, size, finish,metal, precious stones, fittings and, finally, the estimate. For example, a customer might want to have a piece of jewellery designed around an ammonite she already owns. Discussions with the customer reveal that what she would really like is a silver bracelet that sets off the beauty of the ammonite.

As far as is possible, Mr. Schwarz and his wife Ann-Charlotte, a graduate of the Stockholm Academy of Arts, endeavour to be present in the shop to foster close and friendly relationships with the clientele.

DECORATIVE CARVINGS—Its unusual window decorations have increased the fame of the Ehinger-Schwarz shop. Mr. and Mrs. Schwarz themselves design and create their own display themes. Examples include a field of corn swaying in the wind (by means of a fan) as a background for jewellery in yellow gold; a setting in cold blues with peacock feathers for jewellery in white gold; morning coats and dinner jackets at the basting stage suspended from hangers at different heights for a window display of men's platinum jewellery.

For a window display featuring pearls, Mr. Schwarz had two glass tanks made to the same dimensions as the shop window, filled them with water and installed an underwater scene of coral and pearl oysters. Passers-by stopped and stared in amazement, wondering how on earth the water had got into the window. On another occasion, glass tanks were filled with sand and decorated with cactus to evoke a holiday scene. A window display featuring old dolls was another crowd stopper. Recently, customers have even taken to telling Mr. and Mrs. Schwarz of interesting collectors' items in their possession that might provide material for a display. For Christmas, Mr. Schwarz once had a very special kind of Advent Calendar made. This was a small chest in precious wood. Each day, he pulled open some of the forty drawers of different sizes. On each drawer, a small silver plaque, engraved in flowing English script, announced the contents: rubies, Orient pearls, emeralds, Chinese pearls, etc. The ingenious goldsmith, who doubles as a designer, now wants to develop a new type of shop window. "I now want a shop window with all the same facilities for transformation as a stage set, so that I could incorporate all kinds of technical innovations. This would allow me to introduce movement and surprise effects in the minimum space, thus arresting the attention of passers-by." Another new idea is to design display elements in such a way that they could subsequently be sold as decorative carvings. It was actually Mr. Schwarz' customers who inspired this idea. His decorative trees in gilded silver and his silver cups cast around nautilus shells were so attractive that customers spontaneously asked if they could buy them. As Mr. Schwarz says: "Jewellery and decorative objects go marvellously together. Why shouldn't the goldsmith and jeweller take advantage of this opportunity to do extra business?"

DESIGN: FOR THE BENEFIT OF OTHERS—Mr. Schwarz believes that design is in fact of benefit to others. It is a matter of creating jewellery that underlines the persoanlity of its wearer. "We start from various types and styles of jewellery, as well as from different types of people. We can thus sometimes work in one direction, sometimes in the opposite direction and this is certainly very exciting. To simplify my theory to the extreme:



on one side there is Scandinavia, on the other lies the East; it's between these two poles that I want to operate. One the one hand you have 'Nordic' design which is really fantastic: logical in shape, functionalism adapted to present-day life styles with straight, severe lines which can also soften and blend. On the other hand you have the Oriental, decorative par excellence, with which one can work in brilliant and exuberant style!"

Mr. Schwarz has developed a new line with his "Alpha" platinum collection. He regards it in this way: "Craft design of rectilinear type emphasizes the quiet elegance of the noblest of all metals. The contrast with the flashing fire of diamonds sets off the muted brilliance of platinum particularly well." He is convinced that the designer's idea only reaches the customer after every possible stage of development it has to go through. "And this is a line of communication where, in our business, a fair number of mistakes are made."

ADVERTISING IS CREATION—An indispensable condition of effective advertising is to have a clear basic idea, in order to methodically develop and strengthen the company image. Mr. Schwarz declares: "To this extent, advertising has useful side effects. It is a creative element that helps one to discover oneself. And I know that our increased turnover is just one of the results of our advertising activities. (Advertising appropriation: 10% of the production turnover, 5% of the jewellery turnover.) I am always pleased to work with De Beers and the Platin Gilde because these two associations have the advertising funds and therefore the facilities for publicity and public relations that no businessman can afford to overlook. Naturally, one should be quite clear as to what is useful and desirable for oneself and for the target one has set. In fact, one is not absolutely obliged to work with them as they would like and it is perfectly possible to preserve one's corporate individuality." In Mr. Schwarz' opinion, there have been problems until now with joint catalogues because the illustrations show too many pieces of jewellery that are out of keeping with his company's style and image and this tends to confuse customers. He therefore prefers a silver-coloured house brochure reflecting his workshop's style and designed in such a way that new jewellery illustrations can be inserted whenever required.

OUR PROFESSION IS PART OF OUR SOCIAL LIFE—To quote Mr. Schwarz: "He who takes the jewellery profession too seriously can no longer contribute to it usefully. We should consider our trade as part of the texture of our social life and keep at least one foot in the outside world, so as not to become too carried away by the undoubted glamour of our business. The artistic and cultural world has many other things to offer and the jeweller should never lose sight of this. Indeed, on the contrary, he should cultivate and exploit this diversity." Mr. Schwarz defines personalized jewellery as art in the form of a valuable possession to wear. This seems a good line of action for responsible jewellers to follow.

GOLD-WORKING IN ANCIENT AMERICA

by Warwick Bray
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(courtesy of Gold Bulletin, International Gold Corp. Ltd., So. Africa)

European observers of the fifteenth and sixteenth centuries were impressed by both the aesthetic sensitivity and the technical virtuosity of native American goldsmiths. By examining early Spanish descriptions in the light of modern scientific and technical knowledge, a surprisingly detailed picture of aboriginal gold technology can be built up.

The gold of America first came to European notice in 1492. In that year, Columbus' fleet explored the coasts of Cuba and Hispaniola and his sailors bartered Venetian glass beads, Spanish clothing, brass hawk bells and even bits of broken pottery for the golden ornaments of the natives. The West Indies were not particularly rich in precious metals but by 1530 all the major gold-producing regions of the New World from Mexico to Peru were in Spanish hands. Most of the gold jewellery was melted down on the spot but a few items were sent home as curios or as samples. The most typical reaction in Europe was astonishment at the sheer *quantity* of gold flowing into Spain from the new American colonies but those connoisseurs with a more discerning eye were even more amazed by the artistic *quality* of the pieces.

The artist Albrecht Durer, himself the son of a goldsmith, examined part of the treasure of the Aztec emperor Montezuma when this was displayed at court in Brussels during 1520 and wrote in his notebook:

"I saw such things which were brought to the King from the New Golden Land; a sun entirely of gold, a whole fathom broad; likewise a moon entirely of silver, just as large; likewise sundry curiosities from their weapons, arms and missiles. . . These things were all so precious that they were valued at 100,000 guilders. But I have never in all my days seen anything that so delighted my heart as these things. For I saw amazing objects and I marvelled at the subtle ingenuity of the men in these distant lands."

Among the host of adventurers, scholars, priests and officials who came to the New World were some who had practical experience of metalworking. Girolamo Benzoni, whose 'History of the New World' appeared in 1565, was a Milanese silversmith and jeweller, while the historian Gonzalo Fernandez de Oviedo served as the king's supervisor of smelting operations in *Tierra Firme* (the old Spanish Main) from 1514 to 1532. Even Sir Walter Raleigh in his abortive search for the legendary 'Golden Citie of Manoa', collected important information about the melting and casting of gold alloys in Guyana[1].

By combining these early eyewitness accounts with modern laboratory analyses of museum specimens, it is possible to build up a fairly detailed picture of aboriginal gold technology as it was at the moment of European contact.

One of the best sixteenth century accounts of Indian metalsmiths at work comes from Garcilaso de la Vega, son of a Spanish father and an Inca mother. Describing the processes of melting and hammering in the Andes before the adoption of European technology, he commented:

"They never made anvils of iron or any other metal. . . . They used hard stones of a colour between green and yellow as anvils. They planed and smoothed them against one another, and esteemed them highly, since they were very rare. They could not make hammers with wooden handles. They worked with instruments of copper and brass mixed together, and shaped like dice with rounded corners. Some are as large as the hand can grasp for heavy work; others are medium sized, others small, and others elongated for hammering a concave shape. They hold these hammers in the hand and strike with them like cobblestones. They had no files or graving tools, nor bellows for founding. Their founding they did by blowing down copper pipes half an ell or less in length, according to the size of the work. These pipes were blocked at one end, but had a small hole through which the air came out compressed and with greater force. It might be necessary to use eight, ten or twelve at once according to the furnace. They walked round the fire blowing. . . . Nor had they tongs for getting the metal out of the fire."

Although Garcilaso was writing specifically about Andean silversmiths the technology he describes was widespread in South and Central America.

METALS AND ALLOYS—Indian jewellers worked gold, silver, copper and various alloys of these metals. The first recorded analysis of an American gold ornament was made in Spain on a specimen which Columbus brought back from the island of Hispaniola. The result was disappointing: the object contained only 18 parts of gold to 6 of silver and 8 of copper. This gold-copper alloy, known as *tumbaga* or *guanin gold*, is characteristic of jewellery made in Mexico, the Isthmus and the northern Andes. In these regions the silver—which may constitute up to 25 per cent of the total weight—was not added intentionally as was the case for the copper but was present as a natural impurity in the gold. Further south, in Ecuador, Peru and Bolivia, where the production of silver always outstripped that of gold, alloys to which silver had been deliberately added were in common use and these often contained only a small percentage of gold.

As a metal for casting, *tumbaga* offers certain advantages. Not only is it harder than pure gold, but it is easier to cast than any of its constituent metals alone and it reproduces fine decorative detail more accurately. The alloy containing 20 per cent copper with 80 per cent gold melts at 911 C, which is well below the melting point of pure gold (1064 C) or that of copper (1084 C). With appropriate surface treatment, *tumbaga* jewellery can be made to look like pure gold and laboratory analyses have shown that everyday tools, such as awls, axes, chisels and fishhooks made of this alloy were normally finished by cold hammering to give a working edge nearly as hard as cold-worked bronze.

SHEET METAL—Since alluvial gold usually occurs in the form of specks or small nuggets, the first stage in making any large sheet item was to prepare an ingot of cast metal by the process described in Garcilaso's account. Alloying was also carried out at this stage. Analysis of archaeological specimens from the north coast of Peru shows that in this area the preferred alloy was a mixture of gold, silver and arsenical copper and that the resultant metal was worked by alternate hammering and annealing into sheet 0.2 mm thick, the perfect evenness of which compares well with that of today's machine-made product.

Annealing was an essential part of the process. Pure gold is soft and relatively easy to beat but under repeated hammering the alloys workharden. The metal becomes springy and difficult to work and finally turns brittle. To restore malleability the metal must be annealed—replaced in the furnace and brought to red heat—after which it can be worked further. In the Archive of the Indies, Seville, is a document of 1555 describing the use of this technique by the Indians of Tamalameque, in lowland Colombia:

". . . and in this way, placing it (a bracelet) in the fire, taking it out and putting it in water, and hammering it on an anvil with the stone described, they worked until they increased its size many times."

This practice of water quenching after annealing is significant in the light of present day knowledge of ordering and age-hardening phenomena in gold-copper and gold-silver-copper alloys.

With the ternary gold-silver-copper alloys of Peru, repeated heating and annealing operations have the effect of depleting the copper content at the surface. The copper present in the superficial layers of the sheet becomes oxidised and the resultant dark scale of copper oxides can be removed by pickling with a mild acid, such as urine or plant juices, to leave a gold- and silver enriched surface. By a further process of depletion gilding (described below), most of the silver can in turn be removed to produce the surface appearance of almost pure gold.

In contrast to the sophisticated chemical and metallurgical knowledge shown in the preparation of metal sheet, the techniques used to fabricate the objects themselves were simple and often rather crude. An outline drawing was scribed on the sheet, sometimes with the aid of a template, and the shape was cut out with a narrow-bladed chisel. The vir-

Breast ornament, with a human face wearing ornaments in the ears and nose. This large piece, 28 cm across, is from the Calima region of the Colombian Andes and illustrates most of the techniques used in sheet metalwork. A cast ingot (71 gold/22 copper per cent) was hammered out into heavy sheet, onto which the outline was scribbled and then cut out. The face was made by hammering over a model and the repousse detail added by freehand embossing from the reverse. The ear discs and nose dangler were made separately and were attached by staples of hammered wire. (Museo del Oro, Bogota, photograph UNESCO) *(far left)*

Figure from the Muisca area of Andean Colombia, hollow cast by the lost wax process. This example is of copper but the identical technique was used for gold. It still contains its original black core, which proved to be a mixture of clay and about 13 per cent wood charcoal—sufficient to give a radiocarbon date of 1055± 59 A.D. Over the core were laid strips of wax sheet, whose outlines and occasional creases are still visible in the cast metal. The face was made by pressing wax sheet over a stone matrix or template of the kind shown in the next illustration. (Cambridge University Museum of Archaeology & Anthropology) *(left)*

tue of hammered sheet is that it gives a large surface area (and therefore the maximum amount of show and glitter) for a relatively small mass of precious metal. For decorative purposes, but also to add strength to large objects made of flimsy sheet, the metalsmiths embossed repousse designs from the rear, with the object resting on a bed of some yielding material.

The West Indian version of this technique is described in a letter written to the authorities in Seville by a certain Dr. Chanca, physician to Columbus' fleet on its second voyage of 1493 to 1496:

"The Indians beat their gold into very thin sheet. . . setting it in bitumen which they prepare for the purpose. They could not make their masks without it. They also shape gold to be worn as head ornaments, or in the ears or nose. It always has to be beaten thin, since they do not prize it as riches by only for its ornamental use."

In parts of South America, techniques of mass production were employed to make matching sets of identical objects by hammering thin sheet over patterns made of wood, stone or metal, or else by pressing it into hollow, intaglio-style matrices. Bowls and cups were made by "raising". Starting from the base, a flat disc of sheet was hammered with constant turning over a horizontal stake or a series of anvils, so that the metal was simultaneously thinned and forced upwards and outward. Further decoration could later be added by chasing designs on the surface or by attaching applique elements that were pressed out in large quantities with the aid of hollow matrices.

More complex shapes such as figurines or the flasks used to hold the powdered lime that was chewed with coca leaves, were also produced by joining several previously shaped pieces of sheet metal by welding, soldering or brazing (2). Mechanical methods for producing composite pieces included pinning, stapling, lacing with thin and pliable metal strip, clinching (that is, folding over and crimping into place) and a tab-and-slot technique like that used in children's cardboard models.

CASTING—Simple shapes, such as axes and chisels, were often cast in open single-piece moulds made of stone or terracotta but for the more intricate forms it was necessary to use complex moulds of two or more segments. No complete set of this kind has been found archaeologically but the finished objects sometimes reveal the technique used for their manufacture in the form of a raised casting seam, where a little waste metal ran into the joints between the segments of the mould and was not completely burnished away. Although never common, the use of multiple moulds is documented from Chile, Argentina, Peru, and Colombia.

More frequently, cast objects were made by the *cire perdue* or lost wax process, described in detail by Bernardino de Sahagun (3), an early missionary friar, in his "General History of the Things of New Spain" written in Mexico around 1565. For hollow objects the goldsmith first prepared a mixture of potter's clay and pulverised charcoal, sometimes with the addition of a little sand. A mixture of this kind has certain essential qualities. It withstands the temperature of the molten metal without distorting, is elastic enough to allow for the shrinkage of the metal during cooling, is porous enough to take up some of the gases formed within the casing when the metal is poured and it is friable enough to break up easily for removal afterwards. At just the same time some goldsmiths in Europe were using a mixture of clay and bone meal, which has similar properties.

The core was next carved into the shape of the object to be reproduced in metal and was left to dry in the sun for two days. This prolonged drying was needed to drive out all the moisture and to minimise the risk of explosion during casting. The goldsmith then took molten beeswax, mixed it with a little copal resin (a hardening agent), strained and purified it and rolled it out into thin sheet. This wax sheet was laid over the core and pressed against it, to follow the shape exactly. At this stage any final incised or applique details were added.

To give additional sharpness to the casting, the wax model was brushed with a suspension of finely powdered charcoal in water—an aboriginal American equivalent of the "mould wash" of water glass and graphite used in modern precision casting. Further layers of semi-liquid clay were brushed on, so that even the smallest spaces in the wax were filled, and the whole model was enveloped in a thick casing of clay and coarsely ground charcoal. The internal core was held in place by pegs of green wood which passed through the wax, leaving holes in the metal casting. These holes were afterwards plugged and burnished but their position can often still be recognised on the finished item. For large complex castings, vent holes pierced the outer casing at various points, allowing gases to escape and preventing the formation of air pockets or bubbles in the metal which would spoil the product.

The mould was not ready to be heated, in order to melt out the wax and to leave a space between the core and the outer casing. While the mould was still hot (to ensure that the metal would not set before flowing to all parts of the cast) molten gold was poured in to take the place of the melted wax. After cooling, the casing had to be broken to extract the finished article. The lost wax technique gives an exact copy of even the most delicate wax model, and because the casing has to be broken to remove the content, each item is an original creation.

Many of the objects produced in this way are small ornaments but some single-piece castings can be very large—notably the vessels manufactured in the Quimbaya zone of the Colombian Andes. Describing the tribes of the province of Anserman, Jorge Robledo remarked that "they drink out of golden goblets, some of which weigh 300 *castellanos*. . . and their spoons and vessels are of gold." Since a *castellano* was approximately 4.6 g of gold, this corresponds to a mass of some 1400 g, which is corroborated by actual museum specimens weighing a kilogram or more.

A few cast objects were bimetallic. In his "History of the Indians of New Spain," Toribio de Motolinia wrote of the Mexican jewellers:

". . . they can cast a bird whose tongue, head and wings move, and they can mould a monkey or other monster which moves its head, tongue, hands and feet, and in its hands they put little implements so that the figure seems to be dancing with them. What is even more remarkable, they can make a piece half in gold, half in silver, and cast a fish with all its scales, in gold and silver alternating."

There is a persistent legend that Benvenuto Cellini, one of the greatest goldsmiths of the Renaissance, wasted several frustrating months trying without success to copy the process in his workshop.

A few of these bimetallic objects have survived. Those from Peru were usually made by welding together the gold and silver elements, but in Mexico the technique of "casting on" was also employed. Lopez de Gomara's "History of the Conquests of Hernando Cortes" indicates that the two metals were not soldered but cast, "adhering together in the casting." This technique involves multiple casting and is based on the difference between the melting points of the two metals or alloys. The gold part of the object was cast first, since this metal has the higher melting point, and the craftsman then built onto it a wax replica of the silver portion. The whole preparation was then encased in fresh clay. As in ordinary lost wax casting, the wax was melted out and the molten silver was then poured in to take its place. The temperature of this second casting was lower than that of the first, so that the gold remained solid while the liquid silver flowed against it. At the interface, some alloying took place and a strong join was established.

At first glance, some archaeological items seem to have been made by the filigree process in which pieces of coiled or twisted wire are soldered to each other, or onto a back plate. Closer examination shows that most of these specimens are "false filigree" and were not soldered but cast in one piece. Thin wire-like wax threads were obtained, perhaps by extruding molten wax through a fine nozzle into cold water, and these threads were used to build up a wax model that

was cast in the normal way.
GRANULATION—The method used in Ecuador and Colombia seems to be the one employed by the ancient civilisations of the Old World and which was rediscovered in Europe less than fifty years ago (2). A copper compound such as copper hydroxide or acetate was mixed with glue and was used to bond fine globules of gold into place. When the object thus assembled was heated in the reducing atmosphere of a charcoal fire, the glue was burnt away and a natural brazing alloy of gold and copper was formed, which resulted in metallic bonding at the point of contact.
GILDING—Simple shapes, such as nose rings, were sometimes covered with gold foil but more often some kind of "depletion gilding" was employed to produce a pure gold finish on a *tumbaga* ornament by removing the base metals at the surface. In contrast to plating, which involves the addition of fresh material, in "depletion gilding" all the gold is an original constituent of the alloy.

For Caribbean South America, Spanish chronicles refer to a *mise-en-couleur* process in which the surface of the object is depleted of copper with the aid of an acid plant juice. The document of 1555, which has already been quoted, describes a method in use among the Indians of Tamalameque. In gilding a *tumbaga* piece,

". . . the herb they brought to give it colour was crushed on a stone, and once crushed in this way they placed it in a small pot which they brought in, and added water and ground white salt and stirred all together."

After polishing, heating and quenching it in the solution several times, "in this way it attained the colour and finish it should have."

Oviedo, in Hispaniola, tried to learn the technique but notes with regret:

"I saw the herb, and the Indians taught me about it, but I was never able by flattery, or in any other way, to get the secret from them. They denied that they practiced it, saying that it was carried out in other lands far away, pointing to the south."

For ternary alloys with a low gold content, the technique of "superficial parting" was preferred. Sahagun describes the use of a "gold medicine" which looked like yellow earth mixed with salt and he is probably referring to a naturally occurring corrosive mineral—perhaps one of the hydrated ferric sulphates. The method by which Peruvian jewellers produced a superficial layer of gold on their silver-rich alloys has been replicated in the laboratory by Professor Heather Lechtman of the Massachusetts Institute of Technology (4). The object was first coated with a paste of alum, common salt and potassium nitrate or some other corrosive mineral. After heating, this paste was washed off and the thin black scale left on the surface was removed with a hot, strong salt solution. As the final step, the gold particles at the surface were consolidated by moderate heating followed by burnishing with a stone or a piece of cane. By covering only a portion of the surface with paste, the American goldsmiths were able to produce designs of contrasting colours.
WORKSHOP SITES—Although the number of archaeological specimens available for study is enormous (the Gold Museum in Bogata, Colombia, has a collection of some 28,000 pieces) the workshop sites where these items were produced have still to be found and investigated. These sites undoubtedly exist. They are described in general terms by Spaniards who visited them and there are many tantalising reports of discoveries made before the days of scientific archaeology. The following account, which is fairly typical, comes from the memoirs of Luis Arango, a famous figure in the history of *guaqueria* (tomb-robbing) in Colombia:

"At 15 km from Amalfi was an Indian site measuring about 20,000 square *varas*. The earth of this site was washed and panned in 1851. It is said that it yielded not less than 20 *arrobas* (about 230 kg) of gold in the form of trimmings, scraps, drops of melted gold, etc. There were also remains of what seemed to be an ancient foundry. The principal finds included five perfectly round balls of fine gold, four smaller ones a little under the size of a hen's egg, and another as big as a billiard ball . . . Among the slag and debris were pieces of wood charcoal, many fragments of pottery, and various broken crucibles made of clay. These crucibles were the size and shape of half an orange, and on the rim of each crucible were two projections about 4 inches long."

This site has never been rediscovered, nor has any pre-European workshop been excavated by trained archaeologists. One is therefore forced back on inferences drawn from museum specimens.

Some of the most complete information comes from the Esmeraldas region of north coastal Ecuador. By panning the sands and gravels at La Tolita, treasure-hunters have recovered thousands of small objects washed out from destroyed archaeological sites. The material includes pieces of melted gold, packages of hammered foil and also lumps of alloy made from remelted scrap metal. One such lump still has an imperfectly fused piece of copper encased in the gold. Several specimens showed the clear imprint of wood-grain, suggesting that small fragments of metal were fused, with the aid of a blowpipe, in a hollow scraped in a charcoal slab.

Tolita smiths worked with copper, gold, *tumbaga*, lead and—more remarkably—with platinum, which occurs in the gold-bearing sands of the Pacific coast rivers, but was not recognised as a separate metal in Europe until 1748. Because of its high melting point (1769 C) it was impossible for the Ecuadorian craftsmen to melt the platinum but they sidestepped the problem by sintering it with gold. The platinum grains were mixed with a little gold dust and the mixture was heated until the gold melted and flowed, binding the granules of platinum together. By repeated hammering and heating, this compound was consolidated into a homogeneous mass that could be forged and cast, even though the platinum never actually melted. The process is a remarkable anticipation of a basic principle of modern powder metallurgy—the sintering and incipient fusion of refractory metals.

These precocious developments of platinum technology serve as a reminder that jewellery is a craft which relies on human skills rather than on machinery. Perhaps the most appropriate epitaph for the anonymous Indian goldsmiths of America comes from Peter Martyr, historian and member of the Council of the Indies. Like Durer, Martyr saw Montezuma's treasure in Brussels and afterwards wrote in a report to Pope Leo X:

"But surely, if ever the wits and inventions of men have deserved honour or commendation in such arts, these seem most worthy to be held in admiration. I do not marvel at gold and precious stones, but I am in a manner astonished to see the workmanship excel the raw material. For I have with wondering eyes beheld a thousand forms and similitudes of which I am not able to write. And, in my judgment, I never saw anything whose beauty might so allure the eyes of men."

Gold mask, 11.5 cm high, cast by the lost wax process. Traces of black mould materials still remain on the reverse and in the hollows of the ears. A casting flaw on the side of the chin has been partly repaired by running in fresh metal. Quimbaya region of Andean Colombia. (Museum of Mankind, London; photograph Jorge Nieto)

BACKGROUND OF CONTEMPORARY AMERICAN HOLLOWARE

by Doug Steakley

Silversmithing in colonial America was brought over from England and Holland and flourished until the Revolutionary War. Holloware at this time was usually made for an aristocratic clientele. Two factors brought about an end to the silversmith's trade in America. The first was a significant change in people's attitudes after the Revolutionary War: before the war people looked to Europe for styles and intellectual stimulus, the colonial cities of Philadelphia, Boston and New York emulated the fashions and life style of London. After the war, however, Americans wanted to eschew all influences from England and, in their place, adopted the ancient Greek and Renaissance ideals of democracy and humanism. Along with humanistic ideals, Americans also acquired the Renaissance hierarchy of art, which places painting and sculpture in a position elevated above other crafts. Consequently, the social status of the silversmith, along with that of other craftsmen, was relegated to a lower station. We still live with much of this adopted Renaissance sentiment.

Along with the change in attitudes after the Revolutionary War, the Industrial Revolution brought an end to almost all craft work in this country. Manufactured goods could be produced quickly and for a much lower price than hand-made items. The large companies that were producing sterling holloware changed over to mechanical means such as spinning or stamping, and smaller individual silversmiths, along with the apprentice and guild systems, ceased to exist for the most part.

This remained the case until the 1950's, when a resurgence of interest in crafts created a demand for instruction and universities began including craft classes in their curriculum.

In Europe the guild and apprentice systems were more firmly rooted in the cultures and although they suffered, they did not break down during the Industrial Revolution. In fact, there was a revival of interest in crafts during the latter part of the 19th century. In England this revival was typified by William Morris who was seeking an alternative to the sterile, repetitive designs of industrially produced objects. Art Nouveau grew out of this demand for new design and it was during this time that Georg Jensen and Hans Hansen opened their shops in Denmark. Jensen's idea was to make modern, beautiful objects that could be purchased by large numbers of people. He felt that Art Nouveau designs would sell as an alternative to the dated designs that were being produced by other Danish firms. Although his early work was heavily influenced by Art Nouveau, Jensen, and his designer Joahnn Rohde, moved into unadorned forms—the simple curvilinear shapes which became an earmark for modern Danish design. Scandinavian silversmiths, including Georg Jensen, have been largely responsible for bringing sterling holloware into the 20th century.

However the tradition of hand-made holloware, which was so strong in Scandinavia during the first 50 years of this century, is apparently coming to an end. Georg Jensen's which had a staff of over 20 silversmiths during the 1940's, now produces virtually no holloware by the traditional raising or stretching techniques. The pieces are spun or stamped with hammer marks added for appearance. Hans Hansen still produces a limited number of new designs in sterling holloware, but they do this more to maintain the firm's image than for a profit. There are several economic reasons for this unfortunate transition: the rising costs of raw materials and the unionization of labor have caused the prices of holloware to increase sharply, and the tax structure in Scandinavia has eliminated the aristocratic segment of the population who had been able to afford these pieces in the past. Another factor was the introduction of stainless steel during World War II, when silver was unobtainable. Many of the factories converted to producing stainless steel items in order to stay in business and they did not reconvert after the war. Now, due to its low price and durability, man-made, industrialized stainless has become the most commonly used medium for Scandinavian holloware and flatware.

During the first half of the 20th century there were a small number of people involved in craft activities in the U.S., particularly in ceramics and jewelry, but these people were isolated and worked on their own with little communication. There were several schools teaching craft classes, but the work coming from these schools was not of a very high quality and no universities taught holloware before 1948. After the Second World War, an increased interest in crafts began to emerge in America. The war brought about a serious reassessment of values by some of the younger generation. People were looking for a new way of life, for more of a spiritual involvement with their work and their environment. These new craftsmen were looking for something that would give them a sense of accomplishment and allow them to be self-sufficient. They shied away from the more traditional expressions of painting and sculpture. They were not seeking intellectual expression, but a quiet, meaningful way of life.

At this time, two Danish silversmiths, John Prip and Hans Christensen, who had been trained at Georg Jensen's, emigrated to this country and began teaching holloware techniques. Prip taught at the School for American Craftsmen for six years beginning in 1948, and later at the Rhode Island School of Design. Hans Christensen began teaching at the Rochester Institute of Technology in 1954. Other silversmiths from Europe conducted workshops in the U.S. and several Americans went abroad to receive training. These people provided the impetus for contemporary American holloware.

Although much of the early holloware done in the U.S. was distinctly Scandinavian in character, many of the metalsmiths that are currently producing work have received their training in university art departments and are evolving away from identifiable roots. In fact, there are almost no generalizations that can be made about new holloware because the different universities have created their own characteristics. American holloware today is best characterized as having a sense of exploration and experimentation. The makers are less concerned with creating pieces that are recognizably functional such as coffee pots or pitchers, and are more interested in making conceptual or aesthetic statements and exploring new technological possibilities.

These attitudes are understandable if we examine the atmosphere that prevails in American universities. When craft programs were assimilated into the universities in the 1950's, they merged into existing art departments. The faculties of university art departments are composed of persons who are first and foremost artists and are steeped in the precepts of contemporary art. Art used to be a tradition that passed from generation to generation and change was slow and evolutionary. The 20th century, however, has witnessed a great deal of artistic innovation brought about in part by major upheavals in artist's conceptions about themselves and their work. Traditions are no longer binding and the individual is free to explore new mediums and techniques. Today, styles of art might change in a few years or a decade. The faculty members of art departments and directors of museums and galleries reflect these attitudes. Breaking with tradition has become a prerequisite to being accepted by galleries and museums and this has affected the realm of contemporary crafts. Many of today's craftspersons are no longer just skilled workers or artisans producing functional, well-designed objects; they are expected to have an artistic consciousness and to be able to express their individuality through their work. Consequently the older and conventional definitions of holloware no longer comprehend the diversity of contemporary American metalsmithing. In the past, holloware was characterized by function as well as by adherence to established techniques. Function is no longer a necessity and metalsmiths are exploring a wide range of new methods. It is an exciting and challenging existential situation in that today's craftsperson has the freedom to do any sort of work they choose, but also the responsibility for realizing that as traditions are broken the change is not always an improvement.

(EDITOR'S NOTE: This article is the introduction of Doug's book, *Holloware Techniques*, to be published this spring by Watson-Guptill in New York.)

THE WELL CRAFTED CONTRACT

by Charles Berk
(courtesy of Artist/Craftsmen Information Bulletin, Nov. 8, 1978)

In the increasingly sophisticated crafts market, understanding of a few basic legal concepts, especially those governing sales contracts, can help enormously as craftsmen negotiate agreements with collectors, arts agencies, and retail outlets. The Well-Crafted Contract is not a legal document; it is a primer, designed to help craftsmen understand rights and obligations involved in the sale of their works.

What is a contract? In simple terms, it is a promise between two (or more) parties which obligates both and which can be upheld by the law. That is, if one party breaks the promise, the other can take legal action — sue and go to court.

Such a promise involves two basic legal concepts: consideration and offer-and-acceptance.

CONSIDERATION — Consideration is defined as the "inducement" given for the execution of a contract. In other words, a craftsman agrees to produce so many objects in return for something of value—money, a public showing, services, or some other "consideration." In general, the law takes the position that for a promise (and a contract) to be enforceable, it must be supported by consideration.

EXAMPLE: The Pacifica Crafts Shop promises to pay Paul Potter $500 in exchange for 25 stoneware teapots. In turn, Paul Potter promises to deliver the teapots for $500. Both the shop and Potter have assigned value to the transaction, "inducing execution of the arrangement." The promises are supported by "consideration," and both parties are obligated to fulfill the agreement.

EXAMPLE: Suppose that the Pacifica Shop is so delighted with the teapots when they are delivered, that the proprietor says he will give Paul Potter $600 instead of $500. The additional $100 is "gratuitous," not part of the original bargain. The gratuitous payment is not supported by consideration (perhaps extra teapots), and it is not enforceable by Potter.

One exception to the doctrine of consideration is cited by Leonard Duboff in *Art Law: Domestic and International:*

Struggling Artist unexpectedly receives the following letter from Rich Uncle. "Knowing that you are having trouble getting started in your career, I have decided to help you out. Here is my check for $500. I will pay you $500 a month for the next three years." Relying on the expected payments, Artist promptly signs a two-year lease on a studio at a rental of $150 per month. Uncle makes the $500 payments for two months but then has a change of heart and refuses to make further payments.

In the interest of justice, the law takes the position that one is entitled to reasonable reliance on the promise of someone else even when it is not supported by consideration. Both Uncle and Artist could reasonably expect the other to understand and act on the promise, and Uncle can be "estopped" by the courts from cancelling payments.

OFFER AND ACCEPTANCE — An offer is a promise with conditions. When Pacifica tells Potter it will buy 25 stoneware teapots for $500, an offer has been made. Pacifica has invited Potter to accept its offer by promising in return to deliver the teapots and transfer ownership to the shop. If Potter accepts, there is a firm or *bona fide* contract. The more specific the agreement, the clearer and firmer the contract. For example, if the shop fails to specify the number of teapots it wants or neglects to name the price it will pay, a significant detail, what lawyers call "a material term of offer," is left out, and a binding contract is not formed. The operative principle to remember is that the broader the wording, the less binding the agreement may be; the more specific the agreement, the firmer the contract.

Offers can be limited by terms or conditions. One common way is to limit the time period that the contract will be in force.

EXAMPLE: Pacific promises to pay Paul Potter $500 for 25 stoneware teapots of his creation if he delivers the pots to the shop by January 2. Potter delivers at 8 a.m., January 3, and asks for his money. The shop refuses to accept delivery and does not pay. In this case, Potter did not fulfill the time limitation of the agreement, and the contract ceased to be in effect.

When a general time limit is stated, for instance, "for sale during the Christmas shopping season," delivery after December 25 would not meet the terms of the agreement. If Potter delivered December 15, and Pacifica refused to honor the contract on the grounds that he had not lived up to his promise in time, the courts would have to determine when the shopping season reasonably began, and they would do so on the basis of current practice in the shop or other similar shops.

An offer can be terminated if the craftsman rejects it or makes a counter-offer.

EXAMPLE: Pacifica offers to pay Paul Potter $500 for 25 stoneware teapots, but Potter says he will provide the pots for no less than $600. He has rejected the original offer and made a counter-offer. The Ball — or the contract — is now in Pacifica's court, and it is up to the store to accept, reject, or make another counter-offer.

Acceptance of an offer can be made by formal agreement or simply by acting as if a formal agreement had been made. When Potter delivers his pots according to the terms of the shop's offer, he indicates his acceptance of the agreement by the physical act of delivery. This informal contractual arrangement is acceptable for goods priced below $500, but transactions of greater value should always be put in writing.

THE UNIFORM COMMERCIAL CODE — For contracts involving sales of $500 or more to be considered enforceable, the Uniform Commerical Code requires a written agreement showing 1) that a contract for sales has, in fact, been entered into, and; 2) that the parties suing or being sued are those who entered the agreement either directly or on behalf of the buyer and seller. The UCC has been adopted by every state but Louisiana.

When both parties to the contract are merchants (in law, a merchant is a person who either deals in goods of a specific kind or has a special knowledge of the goods under consideration) the one seeking enforcement (suing) can satisfy UCC requirements for a written agreement by showing either that the other party received something in writing that confirms the contract or that he had reason to know the contents of that written document. Any objections to the document must be made within 10 days of its receipt.

EXAMPLE: Paul Potter makes a verbal agreement or contract with Pacifica and writes a short letter saying: "This letter confirms our agreement of January 3, that I will deliver 25 hand-crafted teapots to the Pacifica Shop no later than March 1, at a price of $600." If Pacifica does not object to the terms of the agreement by January 13, 10 days later, the contract is firm and UCC requirements for a written agreement are satisfied.

Naturally there are exceptions, but they are generally after-the-fact situations which may or not offer complete protection to the craftsman. For instance, when the buyer receives and accepts or accepts and pays for goods, the seller need not produce a written contract proving their agreement. Under these circumstances, legal action is unlikely. However, if Pacifica refuses delivery and Potter has no written documentation of their agreement, he is out of legal luck.

COMMISSIONED PROJECTS — Commissioned works are not covered by UCC provisions. Instead, a commission is characterized as a personal services contract. If the commission will take longer than one year from the time of agreement to complete and/or if its value exceeds $500, its terms MUST be written to be enforceable. If Pacifica commissions Paul Potter to create a ceramic sculpture for display in its showroom at a price of $1,000 and the work will take 366 days to complete, the agreement must be in writing because the contract will not be accomplished within one year and because the value exceeds $500.

EXAMPLE: Potter completes the sculpture a year and one month after a verbal agreement. Pacifica refuses to accept delivery, claiming that the artist took too long to deliver, and they had purchased another piece in the meantime. Potter would have no legal recourse if he exceeded the one-year time limit for personal services or if he did not have a writ-

ten agreement stating the terms of the contract.

EXAMPLE: Potter agrees to produce an original ceramic fountain for Pacifica's garden court and to install it in working order within six months for $1,500. A plumber's strike prevents him from installing the fountain until the eighth month, and Pacifica reduces its payment to him at the rate of $100 for each week of the delay, claiming its business was reduced by that amount because the courtyard was not usable.

If Potter has a written contract which specifies that his own work will be completed and delivered by a certain date and that he is not responsible for events beyond his control (for instance, the strike or a fire or earthquake which could delay installation of the fountain), and such an event occurs, preventing completion, he could sue for full payment.

EXAMPLE: Potter accepted the commission to produce Pacifica's fountain and was paid an advance of $500 to enable him to buy materials for the work. He did not complete it within the 400 days specified, but Pacifica agreed to extend the contract for an additional 200 days. Potter still did not complete the work and Pacifica sued for its $500.

Potter failed to meet the terms of the contract and must return the money.

DEALING WITH THE CRAFTS SHOP — Two types of agreements, consignment and outright purchase, are the most common when a craftsman deals with a shop. Advantages of selling through an established and recognized store are obvious, but there are pitfalls, too.

In a consignment arrangement the craftsman remains owner of the work, and the shop receives a commission on each sale. The artist retains the right to determine the kind of work he will supply, and he should have something in writing that indicates his ownership of the objects in question and the length of time they will remain in the shop. This type of sale is governed by the same UCC regulations mentioned above.

EXAMPLE: Potter consigns four glass and ceramic lamps to Pacifica which agrees to price them at $100 each. After six months, Potter wants his money or his lamps back. The store says it never pays craftsmen until all parts of a consignment are sold and that three lamps remain.

Potter's contract should specify the time his works will remain in the store and the method of payment to him. If he does not have a written agreement, he can still go to court since, in this case, the total value of the consignment is under $500.

A usually desirable alternative to consigning works for sale is direct wholesaling to shops, normally at a discounted price. In this situation, the artist retains no interest or ownership in the work under present law.

EXAMPLE: Potter wholesales six lamps to Pacifica, selling them at $100 each. He then wins an international prize which increases the going rate for all his work. When he discovers that Pacifica is selling the lamps for $200, he asks for a share of the increased value. Because Potter relinquished all interest or ownership in his works when he sold them directly to the store, Pacifica got a bonanza.

DEALING WITH THE GALLERY — Galleries may purchase directly from the craftsmen. More commonly they act as agents in an arrangement somewhat similar to a store taking goods on consignment.

As in any contract, the terms of outright purchase are subject to whatever agreements are made between the craftsmen and the gallery. A specific number of kind of works may be purchased as specified times or during certain time periods. The gallery may require the right of first refusal on all of a craftsman's work or on a specific variety of work, eg. pots or miniatures, created during a specified time period. In this case, the craftsman is obligated to offer works to the gallery before he can approach another.

Paul Potter might agree to supply the Palm Gallery with three large pots on the first working day of every month for six months at a fee of $100 each. Or he might agree to give the gallery first refusal rights on all his miniature figures, all his outdoor sculpture, or all his work for one year. If he changes his medium from clay to bronze or glass, the terms of the contract will determine his continuing obligation to the gallery.

A common agreement between the limited-production craftsman and a gallery is one in which the gallery acts as the craftsman's selling agent. This arrangement is characterized by the "fiduciary" or financial responsibility of the gallery to the craftsman who trusts that the gallery will act in his best interest. In this capacity, the gallery is not permitted personal gain beyond reasonable compensation.

Again, the agency relationship is governed by the terms of the contract which should be in writing. The agreement may be specific and limited, covering a single work. It may give the gallery exclusive rights to all or certain types of works produced during a certain period of time, or to works sold internationally, nationally, or within a narrower geographic area. Short of comprehensive legal contract which details all terms of the arrangement, the craftsman and a gallery should exchange a letter of agreement which is signed by both.

EXAMPLE: Paul Potter and the Palm Gallery exchange and sign a letter of agreement which states that Potter will deliver to the gallery one (1) salt-glazed stoneware clay sculpture, entitled "A Pot of Gold," twenty-seven (27") inches high and four (4") wide, decorated with an azure blue, incised leaf pattern. Further, the letter states that the gallery agrees to act as Potter's selling agent and to use its best efforts to properly display, protect, and sell the sculpture, and that it will retain thirty-five (35 %) per cent of the retail price of $500 or more. The agreement is effective for one (1) year from the date of signing. Six months later Potter signs an exclusive arrangement with another gallery which agrees to handle all of his work, and he asks for return of the sculpture.

The Palm Gallery may keep Potter's sculpture until the end of their contract period so long as it meets other terms of the agreement. However, if it can be shown that Palm keeps the work in a storeroom and fails to display or promote its sale, the court may rule that Palm failed to keep its bargain and the piece should be returned to Potter.

These are only a few of the kinds of legal problems that can occur when a craftsman is not aware of his own rights and obligations in a contractual situation. Certainly not all galleries or stores are eager to take advantage of artists whose primary concern is the creation of objects and secondarily their sale. But even when there is a healthy and productive relationship between the craftsman and those he sells to, it is much to his advantage to follow sound business practices which are based on some understanding of contractual methods and his rights and obligations in the marketplace.

The following sample contracts and agreements are models only. For maximum protection, the craftsman should consider consulting either his own lawyer or one of the growing number of Volunteer Lawyers for the Arts. For a list of these offices and individuals, see Bulletin 27, October 11, 1978. (806 15th St., N.W., Suite 427, Washington, DC 20005)

SAMPLE CONSIGNMENT AGREEMENTS —

1—Nancy & George Wettlauer, *The Craftsman's Survival Manual; Making a Full-or-Part-Time Living From Your Craft,* (c) 1974, pp. 62-63. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, NJ.

RULES FOR CONSIGNMENT (Sample Shop Agreement)

1—Articles may be brought for consignment at any time during shop hours. Shipping will be at the expense of the craftsman.

2—Only articles in good condition will be accepted. Acceptability depends on quality of workmanship, design, realistic price, and salability.

3—Checks covering all items sold for consignors during a calendar month will be mailed during the first week of the following month.

4—Both consignor (craftsman) and consignee(shop) have the option to either return or request return of articles if unsold after 60 days at their respective expense.

5—Articles consigned to the shop will be the shop's responsibility once received—for breakage, fire, theft, etc. Payment will be made to consignor for any articles sold or not returned.

6—The shop's commission on articles is one-third the actual selling price. No charge will be made for articles that do not sell.

I have read the above rules and agree to accept them as applicable to all articles left on consignment for sale.

_____ /_____
consignor's signature date

_____ /_____
consignee's signature date

11—Tad Crawford, *Legal Guide for the Visual Artist* (c) 1977, reprinted by permission of Hawthorn Books, Inc.

You hereby confirm receipt on consignment of my art works as follows:

Title/Medium/Size/Retail Price/Commission

1. _____
2. _____
3. _____

I reserve title to the works until sale, at which time title shall pass directly to the purchaser. You shall remit to me the retail price of each work less your commission within a reasonable time after sale. This consignment applies only to works consigned under this agreement and does not make you a general agent for any works not so consigned.

At any time before sale of the works you will return the works to me immediately upon my request.

Sincerely yours,
ARTIST

CONSENTED AND AGREED TO:

_____
Gallery
By: _____

_____

ARTISTS EQUITY ARTIST-DEALER FORM OF CONTRACT

Reprinted by permission of Artists Equity

1—The ( ) Gallery (address) referred to hereafter as "The Gallery" agrees to act as sales representative for ( ) referred to hereafter as "The Artist" for a period of ( ) years from date.

2—This contract may be cancelled by either party on written notice after ( ) days [or] after the end of the exhibition season in which the contract is cancelled, to be considered as ( ) [date].

3—The Gallery shall receive ( ) per cent of all sales made on its premises.

4—The Gallery shall receive ( ) per cent of any portrait, sculpture or mural commissions it gets for the Artist and ( ) per cent of any others awarded during the period of the contract.

5—Commissions on purchase prices shall be calculated at ( ) per cent of the regular gallery list price.

6—The gallery shall receive ( ) per cent of any sales made by the artist personally, without the assistance of the Gallery, provided, however, that no commission shall be paid on any sales referred to in this paragraph, unless the dealer makes sales in the contract year of at least $( ) for the artist.

7A—The Gallery shall not receive any commissions on royalties, sale of reproduction rights or commercial assignments unless arranged by the Gallery, in which case the commission will be ( ) per cent. The Gallery shall receive ( ) per cent on works of fine art which it sells for commercial use. It shall be understood that all sales are made exclusive of reproduction rights, and written acknowledgement of that fact shall be obtained from purchaser by the Gallery. Reproduction rights may be specifically purchased with the Artist's written consent in each case.

7B—The Gallery shall not receive commissions on prizes or awards granted to the Artist by art institutions, museums, foundations or a government agency.

8—Materials, installation and foundry costs on sculpture and murals shall be deducted before calculating commissions.

9—That the Gallery promptly return all works of art, which are property of the Artist, promptly on termination of the contract.

JURISDICTION

10—During the period of the contract the Artist shall not contract for any other representation except in the following fields:

local representation outside the city in which the Gallery is located
foreign countries
other (i.e. print galleries)

The Gallery may arrange for representation of the Artist by another agency in any field reserved to it by this contract, but must arrange to pay such agency by splitting its own commission, with no added charge to the Artist.

11—In addition to continuous sales representation during the term of this agreement, work of the Artist will be exhibited in the Gallery:

a) in a one-man show of ( ) weeks duration at least once every ( ) years. Said shows shall not be at the same time as any other one-man show in the Gallery.

b) at least one work will appear in a permanent exhibition of the Gallery group.

c) at least one work will be exhibited in all gallery group shows of which there will be at least ( ) every year.

12—Storage space will be provided at the Gallery for at least ( ) works.

13—The Artists will receive the following opportunities to cooperate in formulating the policy of the Gallery.

EXPENSES

14—When the Artist has a one-man show at the Gallery, all related costs will be borne by the Gallery.

15—The Gallery will meet expenses of packing and shipping sent to clients and exhibitions.

16—The Gallery will insure all work in its possession against loss and damage up to ( ) per cent of sale price.

FINANCES

17—The Artist and the Gallery will agree in writing on prices for all work in the possession of the Gallery. The Gallery may not accept a lower offer without the Artist's consent in writing.

18—All works are received by the Gallery on consignement and in trust. All sums received by the Gallery on account of works sold are received in trust and the net proceeds, after deduction of commission and expenses agreed to be chargeable to the Artist, shall be immediately deposited in a special trust bank account and there retained until paid out to the Artist.

19A—The Gallery will pay the Artist promptly on or before the 15th of each month the amount due him from any sale made in the previous month, regardless of any arrangement the Gallery may make with the client for deferred payment or financing of the sale. The Artist's consent to participate in each case must be obtained in writing.

OR

19B—The Gallery will pay the Artist $( ) per month for the period of the contract, which shall be minimum compensation. The Artist will receive a quarterly statement of his account, and will be paid any excess of Artist's share of sales over his monthly allowance at the end of each year of the contract.

20—The Gallery will set up a welfare fund consisting of ( ) per cent on each sale contributed by the Artist and ( ) per cent by the Gallery.

21—A Standard Artists Equity receipt will be given the Artist for all work received and he must acknowledge in writing all work returned.

22—Annual statements in writing covering sales, receipts, payments to the Artist and all other matters, together with a list of work on hand, will be furnished by the Gallery within thirty [30] days after the end of each year of the term thereof. The Gallery shall keep adequate records of all its transactions with respect to each Artist's work, which records shall be available for inspection during the regular business hours by the Artist or his representative authorized in writing.

23—FURTHER ARRANGEMENTS:

Date( ) For the Gallery ( )
Witness ( ) For the Artist ( )

_____

ARTISTS EQUITY—STANDARD BILL OF SALE

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[Address] _____
Description of Work:
Price:
Terms of Payment:
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Purchaser

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Artist/Authorized Dealer

ARTISTS EQUITY STANDARD RECEIPT FORM

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Name of Artist
Address:
Phone:

TITLE/MEDIUM/SIZE/SELLING PRICE/PERCENT COMMISSION

1. _____
2. _____
3. _____

etc. Use additional sheets if necessary.

for (purpose: e.g., sale, exhibition, inspection, etc.) to be held from _____ (date) to _____ (date).

Until the works listed above are returned to the possession of the Artist, each will be fully insured against loss or damage for the benefit of the Artist in an amount not less than the selling price less commission. None may be consigned, sent out on approval or removed during the period of the exhibition except as agreed in writing. All of the above works are to be returned to the Artist on demand. Reproduction rights reserved by the artist.

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Consent is hereby given to send work out on approval:

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National Calendar Of Indoor/Outdoor Art Fairs

Designed to aid artists and craftspeople in their search for outlets that they have or will create. Subscription $10.00 per year, single copy $3.00

National Calendar Of Open Competitive Art Exhibitions

For the advanced artists and craftspersons seeking recognition through exhibitions. Subscription $10.00 per year. Subscription to both publications $16.00.

Henry Niles, 5423 New Haven Ave.
Ft. Wayne, IN 46803

☐ Open Competitive Art Exhibitions
☐ Indoor/Outdoor Art Fairs

Name

Address

City State Zip

Roger Jurkiewitsch, ring, silver & gold

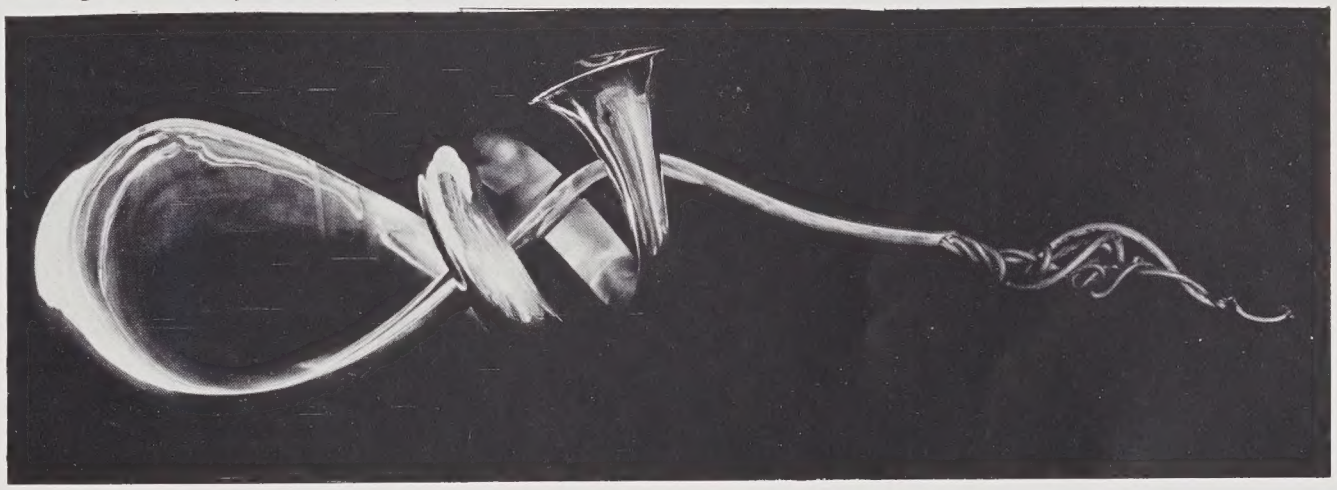
DER AKADEMIE DER BILDENDEN KUNSTE NURNBERG (under Professor Erhard Hossle)

STUDENT WORK

Ulla Mayer, container with ladle, sterling (above)

Sean Gilson, "Returning Helicoid", bronze, forged steel, 8"x28" long, Washington University, MFA (below)

WASHINGTON UNIVERSITY



Robert W. Woods, "Rhythm Keeper", container, brass, copper, calfhide, 3"x5"x6", University of Washington, MFA

UNIVERSITY OF WASHINGTON, SEATTLE, WASHINGTON

Robert W. Woods, "Third Movement: Chorus", steel, bronze, 1½"x8"x 16½", University of Washington, MFA

CALIFORNIA COLLEGE OF ARTS & CRAFTS

Ed Redding, self-destructing brooch, brass, plexi, bullet, wood (bottom left)

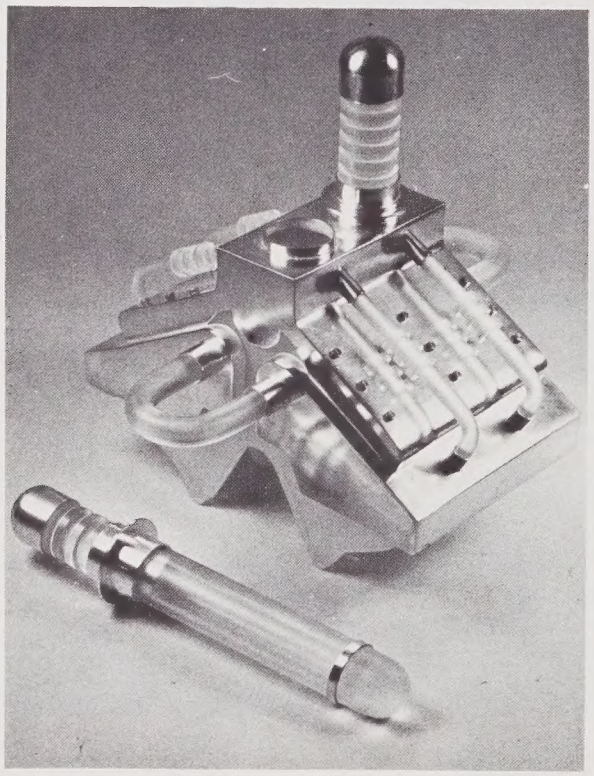
Andrew Fisher, pin, sterling, brass, copper, tourmaline crystals, 1"x4" (bottom right)

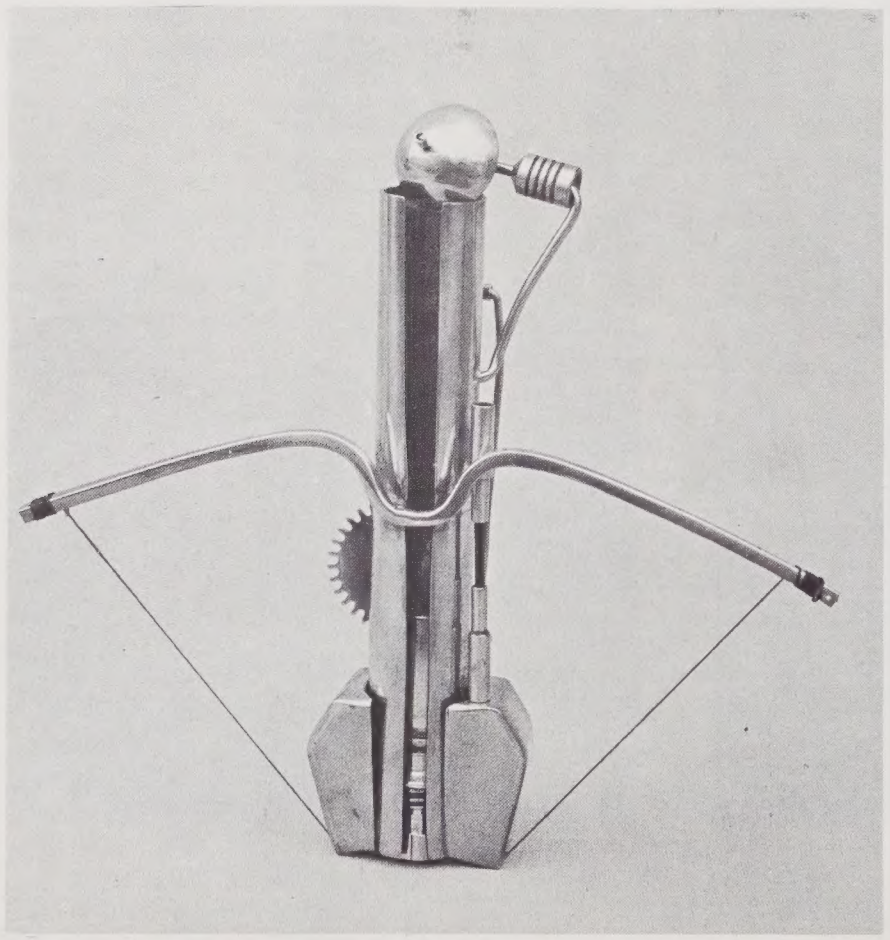
(Editor's Note: These photos conclude our update of student work across the U.S. for this year.)

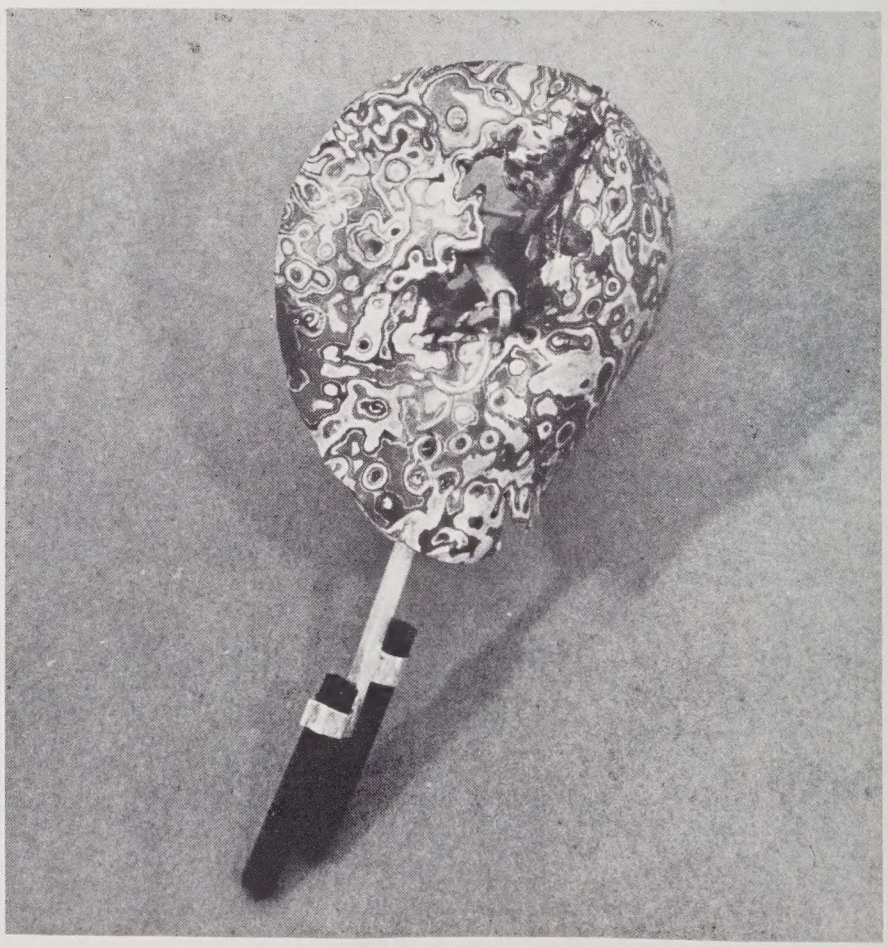
James Ramzy, "Dicho-Container/ Precious Spice Tubes", sterling silver, brass, acrylic, 18cmx15.5cmx17cm, University of Washington, MFA (top left)

PURDUE UNIVERSITY

Susan Frost, sculpture, nickel silver, copper, niello, dog hair, bone, 2½"x 1½"x1½", Purdue University (top right)







MEMBERSHIP APPLICATION FORM — Complete form (or Xerox copy) and mail to: SNAG, 8589 Wonderland N.W., Clinton, OH 44216

NAME _____ ADDRESS _____
(please print) Zip Code

Check one and include check, made payable to SNAG (DO NOT include check if applying for pro-membership.) To join SNAG it is not necessary to be a resident of North America (except as a Pro-Member).

[ ] $15—Student Membership (NOTE: Student members must state school attending and degree sought.)
[ ] $15—Library Membership (must be mailed to the Library)
[ ] $30—Associate Membership
[ ] $50-$100—Pro-Membership (depending on salary) **NOTE: All payments must be in U.S. dollars or funds.**

[ ] NEW MEMBER
[ ] MEMBERSHIP RENEWAL

NOTE: If you would like to join SNAG as a pro-member, you must send 20 slides of your work in a PLASTIC FILE FOLIO (no glass slides) along with your professional resume. Make sure your name is on or in slide folio and slides are originals or high quality duplicates since they will become part of the SNAG Audio-Visual Library (if accepted as a pro-member). Pro-membership is juried. Criteria for judgement is (1) A firm commitment to the field of metalsmithing; (2) Evidence of high quality and design, creative ability, and technical competence; (3) Continuing active participation. Membership Committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Matzdorf and Heikki Seppa. Deadlines for pro-membership jurying are March 1 and September 1.

SPECIAL MAILING FORM: Overseas members MUST PAY additional postage to defray costs. Check appropriate box and include check with membership form.

[ ] $5—Seamail Overseas
[ ] $10—Airmail Overseas

NOTE: All payments must be in U.S. dollars or funds.

North American members desiring first class postage, check box and include appropriate check. This fee must be paid at the SAME time as membership payment; otherwise, it is $1 per issue until such time.

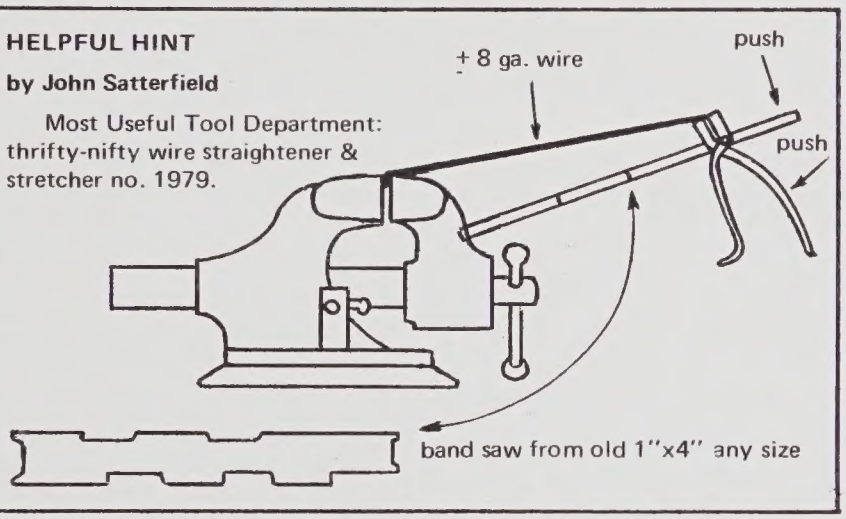
[ ] $5 per year

CLASSIFIED ADS

Announcements FROM MEMBERS will be free, run once, and are to be for items which the member is not normally in the business of selling. Other classified ads are $10 (not longer than one column inch) — enclose check with ad.

HELPFUL HINT
by John Satterfield

Most Useful Tool Department: thrifty-nifty wire straightener & stretcher no. 1979.



HELPFUL HINT
by Carrie Adell

When setting diamonds, sapphires or other heatable stones, it is often difficult to set these in the normal manner because of the delicacy of the object or the awkward placement of the setting. In such situations, you can set the stone BEFORE soldering the setting into place. Solder the setting to a penny, slip it into a penny-sized recess in the flat end of an old ring clamp, secure it, and set the stone. Be sure the stones are clean and coated with boric acid/alcohol solution BEFORE heating to remove the stones from the penny. Clean off the spent solder and solder to the object.

WASHINGTON UNIVERSITY IN ST. LOUIS

SUMMER ART INSTITUTE

JUNE 11—JUNE 29

METALSMITHING WORKSHOP AND SEMINAR

A three-week institute providing concentrated study with three nationally prominent metalsmiths, each one of whom will conduct one week of the program focusing on one particular technical specialty; **Heikki Seppa, Coordinator**

Concepts and Content: Robert Ebendorf, Instructor

Contemporary Silversmithing: Douglas Steakley, Instructor

Independence As a Designer for Manufacturers: Ivy Ross, Instructor

For brochure and application form, write: Metalsmithing Workshop, Campus Box 1145, Washington University, St. Louis, MO 63130.

HELPFUL HINT
by Betsy Fuller

For those who occasionally place a hammer or punch in a vise to substitute for a small stake, you can avoid constant slipping or marring your tool. Simply use an old wood skirt/slack hanger on either side of the tool to act as a cushion. Then, clamp the "sandwich" into the vise.

HELPFUL HINT
by Pat Garrett

I note some controversy over the use of crock pots with pickle. I've had mine for two years with no problems — it's a Rival 3-quart regular crock pot and I use a fairly strong solution of Sparex.

GOLDSMITHS JOURNAL
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ART DEPARTMENT
LONGWOOD COLLEGE
FARMIVLLE, VA 23901

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Address membership and advertising inquiries to Bill Neumann, 8589 Wonderland, N.W., Clinton, OH 44216.

Address unsolicited material to Editor, Goldsmiths Journal, Art Dept., Longwood College, Farmville, VA 23901. Material will be handled with care, but Goldsmiths Journal assumes no responsibility for it. Since many letters received are of interest to the entire membership, unless specifically stated to the contrary, all received letters risk possible inclusion in the Letters-to-the-Editor section.

Deadline dates for submitted material will be 30 days prior to issue date. Projected issue dates are: Feb. 1, Apr. 1, June 1, Aug. 1, Oct. 1, and Dec. 1.

If you do not receive Goldsmiths Journal within 25 days of the issue date (and if you are a member), please write to the Editor. Goldsmiths Journal was partially initiated by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful.

Goldsmiths Journal assumes no responsibility for any products, sources, exhibits, information, etc., that is printed because of the diverse nature of our sources.

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*REPORTERS WANTED—If you are attending or hosting an exhibit, conference, lecture, etc., and would like to provide the Journal with relevant information, please write us. We constantly need your assistance in collecting information.

*ADVERTISING BROCHURE AVAILABLE—Members wishing to assist the Journal's advertising efforts are encouraged to write the Journal, requesting special advertising brochures. Please state how many you would like.

*MOVING?—To insure continued subscription to the Journal, notify the Ohio SNAG Office of any change of address at least six weeks prior to Journal mailing. Remember, the Journal is mailed bulk rate and therefore is NOT FORWARDED. At mailing time, the Longwood SNAG Office simply attaches labels mailed from the Ohio SNAG Office.

*NEEDED—People to write small articles and reviews. If you have a special and/or interesting subject or specialty, please write Goldsmiths Journal so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

If you know of, or have on your staff, a talented art historian who would like to write metalsmithing/jewelry articles or reviews, please encourage them to do so. Also, please give us their names and addresses and we'll contact them. Thank you!

EARLY JOURNAL REPRINTS NOW AVAILABLE

Many people have requested back issues of the Newsletter, Golddust (the beginnings of the Journal) and the Journal. Issue 1 is dated Aug. 1975 and is composed of six pages. Subsequent issues are bi-monthly and slowly increase in size until Issue 21, dated Dec. 1978, containing 48 pages. Issues 1-8 cost $1.50 each; issues 9-10 cost $2 each; issues 11-21 cost $3 each. Reprints are only available to members. Overseas orders must include additional postage of $1.00 per issue airmail, or 50 cents per issue surface mail. Send appropriate order and check (made payable to SNAG) to Mark Baldridge, Longwood College, Farmville, VA 23901.

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